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Report
of the Committee on Folksong
of the Popular Literature Section
of the
Modern Language Association
of America

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Southern Folklore Quarterly

A publication devoted to the historical and descriptive study of folklore and to the discussion of folk material as a living tradition

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VOLUME XVII

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REPORT OF THE COMMITTEE ON FOLKSONG OF THE POPULAR LITERATURE SECTION OF THE MODERN LANGUAGE ASSOCIATION OF AMERICA

FOREWORD

Some sixteen years ago the Folksong Committee of the Popular Literature Section, under the general editorship of Professor Reed Smith, prepared a comprehensive report, reviewing the status of American folksong activities, and published the report in its entirety in *Southern Folklore Quarterly* in Volume I, No. 2 (June 1937). Feeling that the time had come when a report similar in general objectives and comprehensiveness was due, the Committee, with the approval of Levette Davidson, then chairman of the Comparative Literature II Section, undertook the preparation of such a report.

Justification for such a project is to be found in the awakened interest by scholars and laymen in our folk-musical inheritance, its character, its validity as a subject for serious study, and its legitimate utilization. Moreover, there are pertinent questions concerning American folk music, its trends, and its destination that need to be considered thoughtfully if this interest in the American folksong tradition does not miss its proper mark. The opening of new media for the utilization of American folk music has, during the past decade, had far reaching influence upon the dissemination and use to which American folksongs have been put. The perfection of new scientific apparatus has not only accelerated the collection of American folksongs but has enabled the academic study of both texts and tunes to become more and more an exact science. These and similar observations have prompted the Folksong Committee to undertake the following report, describing and evaluating the work of literary scholars and historians, musicologists, folksong collectors, organizations, agencies, and institutions interested in American folk music.

The first section of the present report is devoted to the subject of recent trends in the field of American folksong. Professor Archer Taylor has prepared this essay, which not only makes a distinct contribution to the over-all report, but elicits from folksong scholars a justifiable sense of pride in their accomplishments over the past quarter of a century.

Section II surveys the problem of textual origins. Much information relating to the sources of American texts has been the concomitant of the scholarly preparation of headnotes accompanying individual songs in recent folksong collections. Professor Louise Pound, of the University of Nebraska, has assembled the evidence and prepared this essay on textual origins.

Section III presents a discussion of the character of American folk tunes, their origin, and their classification. The Committee has felt that certain generalizations concerning the nature and value of the music of American folksongs can now be made, including such genres as the Child ballads, cowboy songs, sea chanteys, Negro and white spirituals, mining songs, etc. Professor Samuel P. Bayard of the State College of Pennsylvania has discussed this aspect of American folksongs for this report.

Section IV surveys the matter of utilization of American folk music. The late George Pullen Jackson, of Vanderbilt University, prepared an article, "American Folksong and Musical Art," specifically for this report.

The last Child ballad count was made by the late Reed Smith in the 1937 report. Since that time, new Child ballads have been reported from different sections of the country, particularly in North Carolina in the F. C. Brown collection, which has been published. An up-to-date check with some attention given to the location of the collections containing the rarer Child ballads constitutes Section V of the present report. Professor Branford P. Millar, of Michigan State College, prepared this Child ballad count, and has incorporated the splendid researches of the publication of Professor Tristram Coffin's ballad bibliography.

Increasingly more importance is attached to the folk festival movement in America as a means not only of unearthing many folksongs and singers, but also of making countless thousands of Americans aware of the rich folksong heritage to be found in this nation. Miss Sarah Gertrude Knott, founder and director of the National Folk Festival, in Section VI, reviews the folk festival movement in America, outlines the broad aims, and points up the problems to be faced if the movement is to make a meaningful contribution to the understanding of American culture.

Since the publication of the 1937 report, there has come into existence the International Folk Music Council, a much-needed international folksong organization. In Section VII Mr. Charles Seeger, American representative on the Council, presents as a part of this report a review of the activities of the Council since its beginning in 1947.

Among the helpful features of the 1937 report was a list of folksong collectors and scholars, musicologists, and others interested in the academic and

musical study of folksongs, together with such persons' addresses and designation of their special interest. Mrs. Herbert Halpert has such a directory as a part of this report.

To complete the report, the Committee has included a final section containing three book reviews and a list of suggestions and recommendations.

Originally, the prospectus of the Committee's report announced that a directory of folksong recordings would be a feature; however, the inclusiveness of Professor Ben Lumpkin's *Folksongs on Records III* made this portion of the report unnecessary. Similarly, the "round-up" of folksong activities was omitted in view of the full news items appearing in national and regional folklore publications in recent months.

A report of this scope could not be brought to completion without the help and advice of many people. To all who have cooperated in one way or another, the Committee wishes to express its sincere thanks. We wish to acknowledge, especially, the countless time and effort which Mrs. Herbert Halpert gave in the preparation of the Directory and the financial assistance of \$200.00, which the Committee on Research Activities of the Modern Language Association gave to make the publication of the report possible.

SAMUEL P. BAYARD, *Pennsylvania State College*

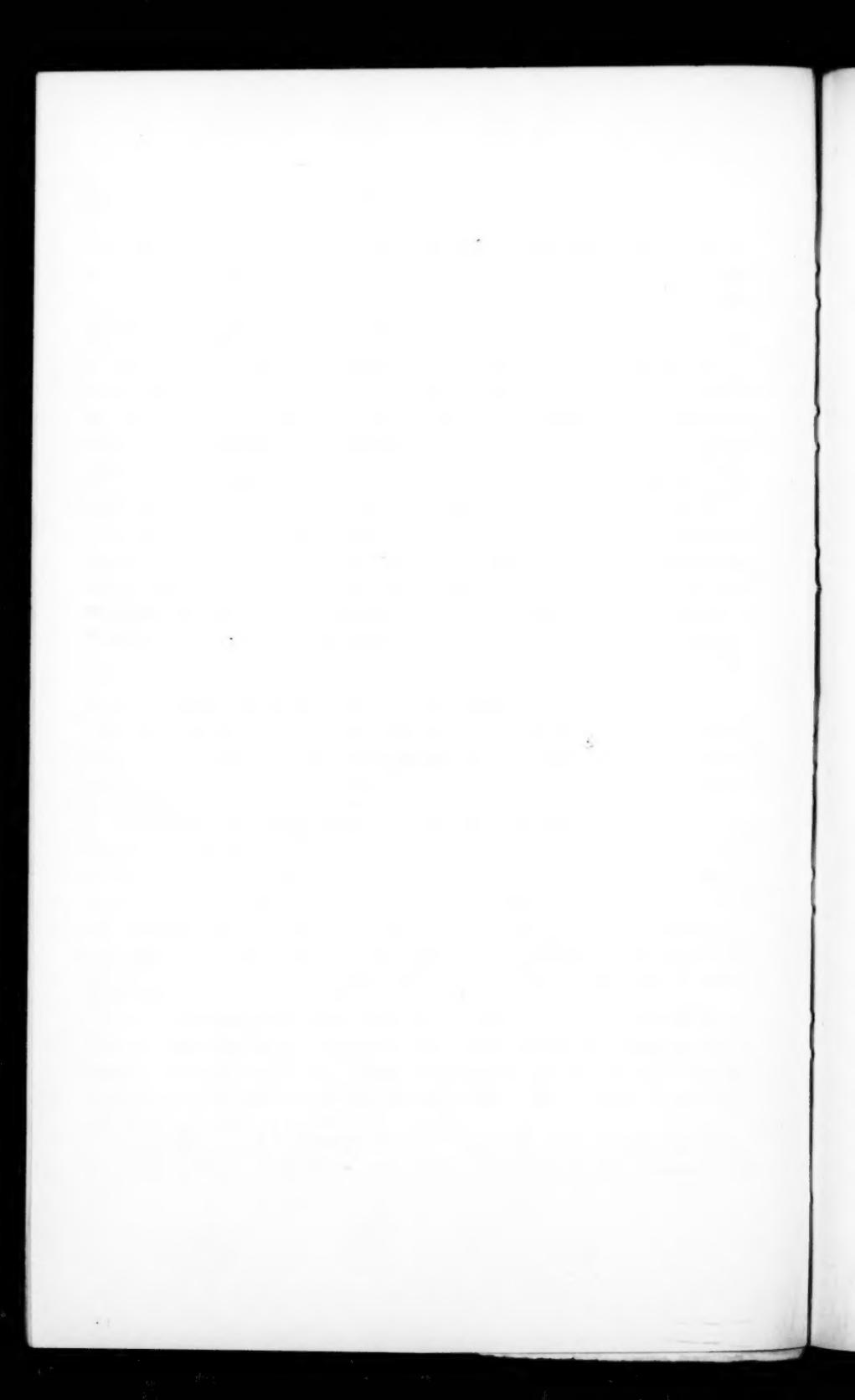
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TRENDS IN THE STUDY OF FOLKSONG, 1937-1950

by
Archer Taylor

Despite the war and the consequent changes studies in the ballad and in folksongs of all varieties have flourished during the last dozen years. A full account of all that has been published is not feasible. Many publications in foreign languages have escaped my attention, since bibliographies are not available and the files are incomplete. Although I shall not mention the many articles containing a few new texts of songs, these extremely useful publications show a growing interest in the subject.

The many *bibliographies, lists, and catalogues* differ greatly in their nature and usefulness. Although a general bibliography of folksong in all countries is perhaps too extensive and too difficult a task for anyone but a scholar in the Deutsches Volksliedarchiv at Freiburg i. Br., there is a place for a modest descriptive and critical account of the most useful national collections and bibliographies and a review of the best handbooks and special investigations. Such surveys as the bibliographical appendixes to G. H. Gerould, *The Ballad of Tradition* (New York, 1932); W. J. Entwistle, *European Balladry* (London, 1939); and A. P. Hudson, *La Poesía folklórica*, Folklore Americas, X (1950), 36-41 suggest materials. Alan Lomax and Sidney Robertson Cowell have given us an excellent brief guide to American studies and collections: *American Folksong and Folklore* (New York, n.d. [1942]). W. Edson Richmond announces (*Journal of American Folklore*, LXIII [1950], 90-91) *Ballad Scholarship in America, 1898-1950, an annotated bibliography of American, English, and continental collections and research since Child's last volume*. The chief German and Scandinavian investigations and collections are well surveyed in W. E. Peuckert and O. Lauffer, *Volkskunde. Wissenschaftliche Forschungsberichte*, XIV (Bern, 1951), 226-251. The many studies in general problems of the origin of folksong and in music deserve special notice, since they have received little attention in this country.

References to collections of English and other folksongs and to pertinent investigations must be gathered from bibliographies of literature, folklore, and music in such journals as *PMLA* and the *Southern Folklore Quarterly* or such separate works as *A Report on Publication and Research in Musicology and Allied Fields in the United States, 1932-1938* (Washington, D. C., 1938. Mimeographed) and Gilbert Chase, *Bibliography of Latin-American Folk-Music* (Washington, D. C., 1942. Mimeographed). Unfortunately I have not seen the

Volkskundliche Bibliographie, 1939-1941 (Basel, 1950), from which references to European studies might be gleaned. The bibliographies of comparative literature are less helpful than one might expect them to be. Although sadly marred by errors, Charles Haywood, *Bibliography of North American Folklore and Folksong* (New York, 1951) contains useful information. It is much too expensive a book for most of us to buy.

There are several important bibliographies or indexes of folksong in particular countries. The lack of a subject index greatly reduces the value of Mellinger E. Henry, *A Bibliography of American Folk-Song* (London, n.d. [1937]). The most valuable of these works is *An Index of English Songs contributed to the Journal of the Folk-Song Society 1899-1931 and its continuation The Journal of the English Folk Dance and Song Society to 1950* (London, 1951). This is much more than the title indicates, for it contains some subject entries (e.g., May-Day Songs and Carols), many cross-references, and some important incidental notes attached to the individual items. The *Index* is invaluable. The largest general list is the *Check List of Recorded Songs in the English Language in the Archive of American Folk-Song to July, 1940. Alphabetical list with geographical index* (Washington, D. C., 1942. Mimeoographed). Although Helen Grant Cushing, *Children's Song Index: An index to more than 22,000 songs in 189 collections comprising 222 volumes* (New York, 1936) was published a year before the date with which this report begins, I venture to mention it because it seems to be less used than it ought to be. This and several similar indexes mentioned in Miss Cushing's *Introduction* are catalogues of materials used by teachers rather than lists intended for students of folksongs. Nevertheless, they are very useful tools for identifying a song or finding the music or the words. Miss Cushing provides very useful subject headings and occasionally offers a bit of helpful information. For example, we are told that Dr. Arne is said to have written the Mother Goose rhyme about Lucy Locket.

I call attention to Anna Bērzkalne, *Typenverzeichnis lettischer Volksromansen in der Sammlung Kr. Barons' Latvju Dainas*, "FF Communications," CXXIII (Helsinki, 1938) both because it represents a useful variety of catalogue that is lacking in English and because it probably contains materials needed in a wide-ranging study of a ballad theme. Although the author has limited her catalogue to a single collection, it is a virtually complete register of the 1044 types of Lettish folksong. The comparative study of these songs has unfortunately not reached a stage that enabled the author to add comparative notes. Since Barons' collection has been printed, all of these texts can be readily seen.

Lists of songs current in particular areas are extremely valuable scholarly

aids. According to the "Introduction" (p. xxxii), A. K. Davis, Jr., *Folk-Songs of Virginia: A descriptive index and classification of material collected under the auspices of the Virginia Folklore Society* (Durham, N. C., 1949) contains 3179 items. Since many of these are variants, it is difficult to estimate the very large number of separate songs in this list. The description of the texts extends only to their classification into categories and the mention of such bibliographical details as the singer's and the recorder's names, the circumstances of the recording, and the number of stanzas in the text. The references are only to parallels in Child's *Ballads* and Davis' *Traditional Ballads of Virginia*. The careful classification marks a long step in advance and calls attention to many neglected songs and categories of songs. The similar lists afford us something approaching a survey of the songs current in the United States. They list songs current in Vermont, California, and Tennessee: Helen H. Flanders, "Index of Ballads and Folk-Songs in the Archive of Vermont Folk-Songs at Smiley House, Springfield, Vt.," *Proceedings of the Vermont Historical Society*, 1940, pp. 214-215;¹ *Check List of California Songs* (Archive of California Folk Music. Berkeley, Cal.; University of California, Department of Music, 1940); E. C. Kirkland, "A Check List of the Titles of Tennessee Folksongs," *Journal of American Folklore*, LIX (1946), 423-476.

Some lists designed to serve special purposes or restricted to other than regional aspects call for separate notice. Fletcher Collins, "An Aid in the Discovery of Folksongs: a list of finders for traditional ballads, songs, and play-parties in the Southeast," *SFQ*, V (1941), 235-250, is a list of titles likely to stimulate the memories of collector and singer. Austin E. Fife at first restricted his lists of Utah songs to Mormon texts (1946) but has subsequently extended the scope of his collecting and lists to all varieties of song. The first list, but not the three subsequent mimeographed supplements (the last appeared in 1949), was reprinted in *A Bibliography of the Archives of the Utah Humanities Research Foundation*, Bulletin of the University of Utah, XXXVIII (1947). Still another kind of restriction is seen in Ben Gray Lumpkin, *Folksongs on Records*, of which Issue Three (Boulder, Colo., 1950) includes "essential materials in Issues One and Two." Many of these phonograph records are obtainable only in the second hand market. There are other lists of phonograph records. The first appears to be that printed by Fletcher Collins in *Southern Folklore Quarterly*, VI (1942), 50-53. There are also lists of phonograph records made by a single collector: A. K. Davis, *Folk Songs of Virginia* (Durham, N. C., 1949), pp. 339-349. In *Folk Music of the United States and Latin America* (Washington, D. C.: Library of Congress, 1948) we find the contents of twenty-one

¹Now at Middlebury College, Vt.

albums now commercially available and containing much material not found in the *Check List* of 1940. For the sake of comparison, I mention S. G. Morley, "Chronological List of Early Spanish Ballads," *Hispanic Review*, XIII (1945), 273-287. This parallel to Ewald Flügel's similar list of early English ballads ("Zur Chronologie der englischen Ballade," *Anglia*, XXI [1899], 312 ff.) includes only Spanish ballads written down before 1511.

Some very useful bibliographies and lists deal with a single variety of folksong. Students have perhaps naturally displayed the greatest interest in the ballad. T. P. Coffin, who announced Individual Bibliographies and Critical Studies of the Non-Traditional Anglō-American Folksongs (*Journal of American Folklore*, LXIII [1950], 86) turned over his collections to G. Malcolm Laws, whose critical and bibliographical study of the American ballad appeared as *Native American Balladry: a descriptive study and a bibliographical syllabus* (American Folklore Society, Publications, Bibliographical Series, I [Philadelphia, 1950]). T. P. Coffin's parallel work is entitled *The British Traditional Ballad in North America* (Philadelphia, 1950) and is the second volume in the series. Laws's bibliography is an extremely convenient introduction to the subject and his description of American balladry is our most elaborate and scholarly account. Coffin limits himself to British and American studies and the numerous important European investigations are yet to be surveyed. Coffin's most important contribution is the establishment of varieties of the Child ballads. Many of these varieties seem to be of American origin. Like Laws, Coffin deals at length with general problems in ballad studies in his introduction. Althea Lea McLenden, "A Finding List of Play-Party Games," *Southern Folklore Quarterly*, VIII (1944), 201-234, facilitates access to that popular field of collection and study.

Various indexes and catalogues deal with subject matter, formulas, and other details. Stith Thompson's monumental *Motif Index* (Bloomington, Ind., 1932-1936. Also published in FF Communications. Six vols.) does not completely replace the thematic index to Child's *Ballads*. It has had no imitators. He announces a new edition in preparation. T. P. Coffin's helpful index of commonplaces, "An Index to Borrowing in the Child Ballads of America" (*Journal of American Folklore*, LXII (1949), 156-161 (reprinted in his *British Traditional Ballad*, pp. 163-169) has something in common with Bernard Fehr's old and little-known dissertation, *Die formelhaften Elemente in den alten englischen Balladen. I. Wortformeln* (Basel diss.; Zossen b. Berlin, 1900). Although Fehr submitted a second part dealing with formulas of sentence length, he did not print it. Since collections of formulas have not, I believe, been commented on, I call attention to Cornelis Brouwer, *Das Volkslied*

in Deutschland, Frankreich, Belgien und Holland. Untersuchungen über die Auffassung des Begriffes; über die traditionellen Zeilen, die Zahlen-, Blumen- und Farbensymbolik (Groningen diss.; The Hague, 1930). Brouwer's collection of continental European materials yields a background for the study of English formulas. Bartlett Jere Whiting's "Proverbial Material in the Popular Ballad," *Journal of American Folklore*, XLVII (1934), 22-44, contains many passages akin to formulas. Note a similar Spanish collection: J. M. Carrizo, *Los reframes y las frases en las coplas populares*, Instituto de cooperación universitaria. Publicaciones de Departamento de folklore (Buenos Aires, 1941). Still another variety of index is seen in W. E. Richmond, *Place Names in the English and Scottish Popular Ballads and their American Variants* (Ohio State University Abstracts of Doctoral Dissertations, No. 54, 1948, pp. 305-312). For indexes of melodies see the discussion under music, below.

Treatises of a general character or treatises limited to a particular genre serve both as summaries of what has been discovered and as introductions. A general treatise on all varieties of folksong remains to be written and is perhaps a task impossible of accomplishment. The greatest variety of general information about folksong is found in Maria Leach (ed.), *Funk and Wagnalls Standard Dictionary of Folklore, Mythology, and Legend* (New York, 1949-1950). This useful reference work contains many articles on individual songs of all kinds, general articles on the folksongs of various countries, and articles on various genres like carols and counting-out rhymes. MacEdward Leach gives a good introductory account of the ballad. The plan of the *Dictionary* leaves little room for bibliography and consequently the articles are helpful for orientation but do not lead the student farther.

Three treatises on the ballad continue worthily the tradition of G. H. Gerould's *Ballad of Tradition* (1932). The first of these, W. J. Entwistle, *European Balladry* (1939), surveys the entire field of European narrative folksong. Unfortunately it does not appear to have been adequately reviewed. Entwistle's survey is a characterization of the various ballad traditions with some emphasis on their interrelations as well as their differences and a brief summary of what investigation has achieved. His account is naturally fuller for certain regions and scantier for others. Spanish ballads and Romance folksong generally has been fully described, and Scandinavian ballads and studies in them are dealt with more hurriedly. For example, Sverker Ek, *Den svenska folkvisan* (Stockholm, [1924]), which contains materials useful to a student of English balladry, would have opened some interesting vistas, especially in the difficult matter of origins. Entwistle has undertaken and executed so enormous a task that we accept gratefully what he has given us. The con-

tagious enthusiasm of Evelyn K. Wells, *The Ballad Tree* (New York, 1950) will win many for ballad studies and they will find themselves reminded at every turn that a ballad is both a story in verse and a song. This emphasis is an altogether welcome supplementation of the books by Gerould and Entwistle. One halts now and again over details like the suggestion of a mythical background for Robin Hood (pp. 16-18) and calls for a much more elaborate defense of the linguistic and mythological evidence. The alliterative formulas (p. 21) should not, I think, be used to suggest the existence of a ballad in alliterative verse. In one of the quotations of wearing the horn (p. 127) the phrase refers to something entirely different from the author's intent. The riddle ballads (pp. 163-164) can be best understood in the light of Inger M. Boberg, "Gådetraditioner i øst og vest," *Øst og Vest: Afhandlinger tilegnede Prof. Dr. Arthur Christiansen* (Copenhagen, 1945), pp. 192-197 and, especially, "Svend Vonved-Visen og dens gåder," *Danske Studier*, 1954, pp. 1-31. In her discussion Professor Wells compares these questions to the Samson and other riddles. Professor Wells compares the questions to the Samson riddle and the riddle of the Sphinx, but these differ from each other and from the questions in the riddle ballads. Three entirely different categories of enigmatic questions are involved. A reference to John Meier, *Deutsche Volkslieder*, II (Berlin, 1939), 57-60, would have been helpful in the discussion of the dancers at Kølbigk (p. 203) and Dag Strömbäck has recently written at length on the subject. Could not Professor Wells have found a place for the Ozarks and Belden's Missouri ballads in her excellent account of American folksong? *The Ballad Tree* is a stimulating book and does us good service.

M. J. C. Hodgart, *The Ballads* (London, 1950), which I know only from G. M. Laws's review (*Journal of American Folklore*, LXIV [1951], 331-332), deals only with Child ballads. It discusses once more the old question of ballad origins and emphasizes the interdependence of words and music. Apparently its most important contribution to our knowledge is found in a comparative study of Lord Thomas and Fair Annet (Child, 74).

These general works have not, it seems to me, profited fully by the several authoritative accounts of Scandinavian balladry — Icelandic, Faeroic, Norwegian, Danish, and Swedish — in Knut Liestøl (ed.), *Folkevisor*, Nordisk Kultur, IX (Stockholm, n.d. [1931]). For an introduction to the very important French tradition see H. Davenson, *Le Livre des chansons* (Neuchatel, 1946) with a long and valuable introduction and 139 songs annotated, with music. An announced work, P. Coirault, *Notre chanson folklorique*, which is to contain previously unpublished investigations and 200 tunes, will be obviously worth reading. Subscriptions should be addressed to Paul Delarue, 64, Rue de

Paris, Ivry-sur-Seine (Seine). Fortunately the two most important journals for the study of folksong — the *Jahrbuch für Volksliedforschung* and the *Journal of the English Folk Dance and Folk Song Society* — have survived and are appearing in issues of the familiar size and quality.

Perhaps the most gratifying advance of the last dozen years has been the publication or inauguration of complete or substantially complete collections of the folksongs of various countries. We may hope that MacEdward Leach's forthcoming survey of British and American ballads will take a place among these relatively comprehensive collections. Various collections published in foreign countries may be mentioned briefly as works containing materials likely to be useful. Oskar Loorits, *Volkslieder der Liven* (Tartu, 1939) contains as complete a record of Livonian song as we are likely ever to have, but it brings little of interest here. A more important collection is the recently inaugurated *Corpus carminum faeroensium* (Copenhagen, 1941 ff.), of which seven parts have already appeared. The publication of musical texts and of additions to the notes brings the all-important *Danmarks gamle Folkeviser* within sight of conclusion. The most important of all recent continental publications is John Meier, *Deutsche Volkslieder*, of which volumes I, II, and III, i, appeared before 1940. Volume III, ii, is in press. The headnotes to the fifty-nine songs in the portion already in print are fundamental discussions of the history of the theme, the text, and the music. Many of these songs are found in English tradition. For reference to French publications I refer to the previously mentioned treatises on French song. The long-promised comprehensive edition of peninsular Spanish romances is still unpublished, but several very important Spanish American collections have become available. I select for special mention Argentinian collections by Lullo (*Southern Folklore Quarterly*, VI, 47); Moya (*Southern Folklore Quarterly*, VII, 51); and Carrizo (*Southern Folklore Quarterly*, VIII, 71). No doubt others deserve to be named. John F. Embree, *Japanese Peasant Songs*, Memoirs of the American Folklore Society, XXXVIII (Philadelphia, 1944) illustrates the widening horizon of the student of folksong.

Regional collections of American folksong are, with five exceptions, too numerous to name and discuss individually. H. M. Belden, *Ballads and Songs Collected by the Missouri Folk-Lore Society*, The University of Missouri Studies, XV (Columbia, Mo., 1941) is a veritable encyclopedia and has now an excellent complement in Vance Randolph, *Ozark Songs* (Columbia, Mo., 1946-1950. Four vols.).

Alton C. Morris, *Folksongs of Florida* (Gainesville, 1950) takes a place beside Belden and Randolph, and H. M. Belden and A. P. Hudson have completed the edition of the folksongs in the Frank C. Brown Collection to make

the fourth of these great collections. With the aid of specialists, George Korson, *Pennsylvania Songs and Legends* (Philadelphia, 1949) surveys several widely differing traditions: British-American folksong, Pennsylvania German songs, Amish hymns, and the folksongs of a modern industrial city.

Most collections limited to a particular genre of folksong have been regionally limited and do not there amount always to a survey of the genre. Typical examples of collections having an unusually wide range are Sterling Sherwin and H. K. McClintock, *Railroad Songs of Yesterday* (New York, 1943); Mary Wheeler, *Steamboatin' Days: Folksongs of the River Packetboat Era* (Baton Rouge, La., 1944). An older book in its recent new edition, E. A. Dolph, *Sound Off: Soldier Songs from the Revolution to World War II* (New York, 1942), aims at being an anthology of that genre. Notwithstanding its title, E. C. Beck, *Lore of the Lumber Camps* (Ann Arbor, 1948) contains chiefly songs. In *Songs of American Sailormen*, 2d ed.; New York, 1938) Joanna Colcord wrote a very substantial study and anthology. Several collectors have devoted themselves to miner's songs: George Korson, *Minstrels of the Mine Patch. Songs and Stories of the Anthracite Region* (Philadelphia, 1938); J. T. Adams, *Death in the Dark: a collection of factual ballads of American mine disasters* (Big Laurel, Va., 1941); Duncan Emrich, "Songs of the Western Miners," *California Folklore Quarterly*, I (1942), 213-232. The best introduction to this field is Wayland D. Hand, "Songs of the Butte Miner," *Western Folklore*, IX (1950), 1-49.

A great increase of interest in children's songs is characteristic of the last dozen years. Excellent American and British collections are now available: Carl Withers, *A Rocket in My Pocket* (New York, 1948); Norah and William Montgomerie, *Scottish Nursery Rhymes*, which attained a third impression (London, 1947), and *Sandy Candy and other Scottish Nursery Rhymes* (London, 1948). Ruth Seeger, *American Folk Songs for Children* (New York, 1948) is a skilful introduction to methods of popularization. *I Saw Esau* by Iona and Peter Opie (London, [1947]) is especially interesting for the texts of rhymes used by children who have outgrown the nursery; it contains some important annotations. The *Oxford Book of Nursery Rhymes* (1951) by the Opies gives us a firm foundation for future investigation.

Investigations dealing with various genres of folksong represent perhaps the most profitable development during the last dozen years. In an investigation of this sort the student can hope to survey the material and its problems with some approach to completeness. The previously noted collections of songs according to genres greatly facilitate such studies. The effort to define the characteristics of a genre and to arrive at the historical facts of its origin, development, and

dissemination are certain to disclose new information. A typical example is B. A. Botkin, *The American Play-Party Song* (Diss.; Lincoln, Nebr., 1937), which summarizes, continues, and enlarges upon such earlier and rather comprehensive studies as Leah J. Wofford, *The Play-Party in Indiana* (Indianapolis, 1916). In Europe and South America the lullaby has been the object of special attention; see Maria Teresa Paccassoni, "Il sentimento della maternità nei canti del popolo italiano," *Lares*, X (1939), 83-101; Veríssimo de Mélo, *Acalantos* (Natal, Brazil, 1949). The time is ripe for an adequate account of English lullabies and a survey of the genre. In "Sticks and Stones: Children's Teasing Rhymes," *New York Folklore Quarterly*, I (1945), 21-32, Eugenia Millard prints a collection that might encourage someone to undertake study of this genre. Sam Shiver, "Finger Rhymes," *Southern Folklore Quarterly*, V (1941), 221-234 — an excellent example of a study of a genre — needs continuation. V. T. Mendoza offers "Pregones y pregoneros," *Anuario de la Sociedad folklórica de México*, I (1942), 51-68, an account of Mexican streetcries.

Hymns and spirituals have been collected and studied perhaps more adequately than any other genre. George Pullen Jackson, who stimulated and guided the investigation of spirituals, summarized his work in *White and Negro Spirituals: their life span and kinship* (New York, 1944). This introduction to the subject makes it possible to dispense with additional references. I cite only Enrique Andreu, "Los 'spirituals negro songs' y su acción étnico-social," *Estudios afrocubanos*, I (1937), 76-91 for the comparisons with jazz and African songs. The bibliography and the comparative notes in Annabel Morris Buchanan, *Folk Hymns of America* (New York, 1938) provide a starting point for further studies. There has been good work done in collecting the songs of particular sects. See the religious and secular texts in L. J. Davidson, "Mormon Songs," *Journal of American Folklore*, LVIII (1945), 273-300; Austin E. and Alta S. Fife, "Folk Songs of Mormon Inspiration," *Western Folklore*, VI (1947), 42-52; and note the previously cited lists by Austin E. Fife. There are collections of Amish songs: John Umble, "The Old Order Amish, their hymns and hymn tunes," *Journal of American Folklore*, LII (1939), 82-95 and G. P. Jackson, "The Strange Music of the Old Order Amish," *Musical Quarterly*, XXXI (1945), 275-288. Compare also E. D. Andrews, *The Gift to be Simple; Songs, dances, and rituals of the American Shakers* (New York, 1940).

Comparisons of folksongs current in two or more countries have been few. Knut Liestgl discusses the historical connections of Scotland and Norway in the Middle Ages and compares the ballad styles of the two areas: "Scottish and Norwegian Ballads," *Studia Norvegica*, I (Oslo, 1946), 1-16. In "The Themes

Common to English and German Balladry," *Modern Language Quarterly*, I (1940), 23-35, Archer Taylor collected the evidence from Child's *Ballads* and John Meier's *Deutsche Volkslieder* in an effort to show the many periods at which songs passed from one country to the other and the many kinds of songs that were borrowed. Marta Pohl, *Gemeinsame Themen englisch-schottischer und französischer Volksballaden, Studien zur Volksliedforschung*, 4 (Berlin, 1940) lists twenty English ballads with French parallels and discusses the features that they have in common. The second chapter deals with the commonplaces. For example, the rose and briar growing from the lovers' graves. In a book cited below Cocchiara deals at great length with this commonplace. The comparison of Lord Thomas and Fair Annet, *Les tristes noces*, and *Die zwei Gespielen* in the third chapter points out similarities and differences in the treatment of the same theme in an effort to discover the characteristics of the three national ballad styles. Investigations dealing with the history of individual songs that have enjoyed international currency are pertinent here, but they usually aim at writing the history of a particular song. Harbison Parker's "The 'Clerk Colvill' Mermaid," *Journal of American Folklore*, LX (1947), 265-285, stresses the importance of the Faeroes in the transmission of ballads between Scandinavia and Scotland.

Although closely allied to studies of individual songs, *studies in the process of oral transmission* emphasize the process rather than seek to clarify the historical development of a particular song. Investigations of this sort are continuations of such studies as G. H. Gerould, "The Making of Ballads," *Modern Philology*, XXI (1923), 15-28; John Robert Moore, "The Influence of Transmission of the English Ballads," *Modern Language Review*, XI (1916), 385-408; and John Meier's valuable but little-read preface to *Kunstlieder im Volksmunde* (Halle, 1906). The time is perhaps ripe for a systematic summarizing and interpretative account of the process of oral transmission. Materials that would be useful in writing it are found in Frances M. Barbour, "Some Fusions in the Ballads," *Journal of American Folklore*, XLIX (1936), 207-214; E. S. Miller, "Nonsense and New Sense in 'Lord Thomas,'" *Southern Folklore Quarterly*, I, No. 4 (1937), 25-37; B. H. Bronson, "'Edward, Edward,' a Scottish Ballad," *Southern Folklore Quarterly*, IV (1940), 1-13, 159-161; E. C. Kirkland, "The Effect of Oral Transmission on 'Robin Hood and Little John,'" *Southern Folklore Quarterly*, IV (1940), 15-21; W. H. Jansen, "Changes Suffered by 'The Wife Wrapped in Wether's Skin,'" *Hoosier Folklore Bulletin*, IV (1945), 41-48; and T. P. Coffin, "The Problem of Ballad-Story Variation and Eugene Haun's 'The Drowsy Sleeper,'" *Southern Folklore Quarterly*, XV (1950), 87-96. T. P. Coffin points out that two recently recovered texts of

Child 209 are descendants of an oral tradition that is independent of the black-letter pieces and stall copies: "Traditional Texts of 'Gordie' in America," *Southern Folklore Quarterly*, XIII (1949), 161-168.

I can name here only typical examples of the investigations of individual songs. Many studies like, for example, José Romeu Figueras, *El mito de 'El Comte Arnau' en la canción. La tradición legendaria y la literatura* (Barcelona, 1948) have not been within my reach. The Carol of the Twelve Numbers seems to have called forth more articles and comments than any other song, and there is room for further study.¹ Several Child ballads have attracted attention. A. H. Krappe discussed The Maid Freed From the Gallows (Child, 95); see *Speculum*, XVI (1941), 235-241. He unfortunately neglected to read the long headnote in *Danmarks gamle Folkeviser*, No. 486. Knut Liestøl contributed a penetrating study of Sir Patrick Spens; see *Arv*, IV (1948), 28-49. Ingeborg Lagercrantz's discovery of the mislaid seventeenth-century Swedish parallel to Edward (Child, 13) gives an opportunity for a new discussion and a renewal of the Swedish claim to be the place of origin; see "Sohnen i Rosengård." Den förlorade men återfunna 1600-tals varianten," *Arv*, V (1949), 69-99. Luc Lacourcière, "Les écoliers de Pontoise. Etude critique d'une chanson populaire," *Archives de folklore*, I (Montreal, 1946), 176-199 is to be set beside John Meier's headnote to Das Schloss in Oesterreich (*Deutsche Volkslieder*, I, 250-277, No. 24) as investigations of parallels to The Clerk's Twa Sons of Owsenford (Child, 72). In "La blanche biche," *Archives de folklore*, IV (1949), 137-149. Marius Barbeau discusses Canadian texts of a remote parallel to Lee-some Brand (Child, 15). A. W. Bork, "La balada inglesa, la leyenda de Doña Inés de Castro y varios motivos en el 'Romancero General,'" *Annuario de la Sociedad folklórica de México*, IV (1944), 313-349, deals with Spanish parallels to themes found in Fause Foodrage (Child, 89), The Cruel Mother (Child, 20), and Little Musgrave and Lady Barnard (Child, 81). Almost all of the headnotes in John Meier, *Deutsche Volkslieder* are important contributions to the study of English ballad themes, but a blanket reference to them must suffice. I add, however, a reference to Wilhelm Heiske's discussion of Donna Lombarda,

¹See a general article by Leah R. C. Yoffie, "Songs of the 'Twelve Numbers' and the Hebrew Chant of 'Echod Mi Yodea,'" *Journal of American Folklore*, LXII (1949), 382-411. For additional references see A. M. Espinosa, *Cuentos populares españoles*, II (Madrid, 1947), 111-143, No. 4; I. B. Cauthier, "The Twelfth Day of December: Twelfth Night, II. iii. 91," *Publications of the Bibliographical Society of Virginia*, II (1941), 182-185; Mrs. L. L. MacDowell, "The Twelve Days of Christmas," *Bulletin of the Tennessee Folklore Society*, XI (1945), 2-3; V. T. Mendoza, "Origen de dos canciones mexicanas," *Archivo de la Sociedad folklórica de México*, II (1941), 145-172; J. A. Carrizo, *Antecedentes hispano-medievales de la poesía tradicional Argentina* (Buenos Aires, 1945), pp. 817-822.

an Italian parallel to Lord Randal (Child, 12) in *Angebinde, John Meier zum 58. Geburtstag am 14. Juni, 1949, dargeboten* (Lahr i. B., 1949) and John Meier, "Die Ballade von Schön Adelheid," *Schweizerisches Archiv für Volkskunde*, XLIII (1946), 448-479, which concerns "Fair Annie" (Child, 62). Two long studies deal with the widely scattered parallels to Fair Janet (Child, 64): Louise Tuscke, *Fair Janet und Kong Valdemar og hans Søster*, Studien zur Volksliedforschung (Berlin, 1940) and John Meier, "Die Ballade vom 'Grausamen Bruder,'" *Jahrbuch für Volksliedforschung*, VIII (1951), 1-30. Investigations of specifically American songs do not appear to have been numerous. There have been two studies of Home on the Range: John A. Lomax, "Half Million Dollar Song: Origin of 'Home on the Range,'" *Southwest Review*, XXXI (1945-1946), 1-8 and Levette J. Davidson, "'Home on the Range' Again," *California Folklore Quarterly*, III (1944), 208-211. Davidson's article is an interesting example of scholarly method. He was able to get information about the origin of the song from one of the parties to a lawsuit about its authorship. No doubt the lawyer's briefs submitted in the case are still on file in the appellate court; they would probably yield additional information. Scholars seem to have turned away from endeavors to discover the historical backgrounds of topical songs, but see examples in W. L. Alderson, "The Comical History of Baldy Green," *Southern Folklore Quarterly*, IX (1945), 1-11; Paul G. Brewster, "'The Hanging of Sam Archer': an Indiana Ballad," *Hoosier Folklore*, V (1946), 125-135. On the history, sources, and variants of "Springfield Mountain," which has been called the first American ballad, see Irma T. Ireland, "'Springfield Mountain,'" *Oldtime New England*, XXXII (July, 1941), pp. 1-8; P. D. Jordan, "A Further Note on 'Springfield Mountain,'" *Journal of American Folklore*, LII (1939), 118-119.

A few studies in European ballads may be mentioned as examples of scholarly method. Knut Liestøl, "The Scandinavian Ballad of Paris and Helen," *Serta Eitremiana* (Oslo, 1942), pp. 56-67 is a splendid example of the use of Oriental materials in the elucidation of *Danmarks gamle Folkeviser*, 467. In "The Faeroese Ballad of Ellindur Bóndi Á. Jadri," G. T. Flom essays the reconstruction of the original text of a ballad; see *Scandinavian Studies*, XVIII (1945), 165-182.

A few studies have dealt with subjects of wider range. In "New Light on the Epic-Ballad Problem," *Journal of American Folklore*, LXII (1949), 375-381, W. J. Entwistle has taken up again a subject that was once hotly debated. Much new light on it is to be expected from the continuation of Milman Parry's investigations in Serbian ballads by Albert B. Lord (*Journal of American Folklore*, LXIII [1950], 89). Note also J. M. Gibbon, "Folk Song and Feudal-

ism," *Proceedings of the Royal Society of Canada*, Section 2, pp. 73-84. For the influence of balladry on belles lettres see P. G. Brewster, "The Influence of the Popular Ballad on Wordsworth's Poetry," *Studies in Philology*, XXXV (1938), 585-612; A. P. Hudson, "Byron and the Ballad," *Studies in Language and Literature* (Chapel Hill, 1945), pp. 216-230.

Studies in the origin, history, or use of conventional elements in folksong have not been numerous. For example, there does not appear to have been any recent investigation of the ballad refrain. Collections of pertinent materials and Marta Pohl's monograph, which deals chiefly with commonplaces, have already been noted. The most extensive treatise that might be mentioned here is J. A. Carrizo, *Antecedentes hispano-medievales de la poesía tradicional Argentina* (Buenos Aires, 1945), which discusses a few commonplaces interesting to the student of English song. There have been various studies limited to a single theme. In "The Sun Dances on Easter Morning," Elsa Enäjärvi-Haavio discusses a parallel to the line "Whan the Sun and the moon dance on the green" (Edward, Version D, stanza 20), but she does not refer to ballads; see *Studia Fennica*, V (1947), 7-24. Giuseppe Cocchiara's investigation of the commonplace of plants growing on the lovers' graves is a model that deserves imitation; see "Sulla tomba di Tristano ed Isotta," *Genesi di leggende* (3d ed., Palermo, 1949), pp. 152-183. Note also Scott Elliott, "Pulling the Heather Green," *Journal of American Folklore*, XLVIII (1935), 352-361. F. L. Utley, "When Nettles in Winter Bring Forth Roses Red," *PMLA*, LX (1946), 346-355, is both an edition of this song and an introduction to the discussion of such impossibilities. Henri Stegemeier's excellent dissertation, *The Dance of Death in Folksong* (University of Chicago, 1939), is a virtually complete survey of the pertinent allusions.

Although essential to a full and accurate knowledge of traditional song, study of the *musical aspects* has been often neglected. F. J. Child printed musical texts in his collection but did not discuss them. Ludwig Erk intended to deal with the melodies of German folksong and F. M. Böhme, who continued his work in the *Deutscher Liederhort*, gave special attention to the music. Nevertheless, the study of the music of folksong cannot be said to have flourished in the nineteenth century. The republication in mimeographed form of studies by the late Phillips Barry summarizes, in a sense, the scholarly achievements of the last generation: *Folk Music in America*, "American Folk-Song Publications," No. 4 (New York: National Service Bureau, Publication No. 80-S, 1939). During the last dozen years the study of folk music and especially the music of folksongs has developed very rapidly.

The first prerequisite to the effective study of melodies the possession of

adequate indexes. Scholars have debated how to transform musical notation into alphabetical or numerical systems that can be easily arranged for reference use. Their discussions can be most readily surveyed in a report of a committee meeting held on July 4-7, 1949, at the International Folk Music Archives (Geneva); see *CIAP* (Commission internationale des arts et traditions populaires), 1949, Nos. 15-16, pp. 1-3. For efforts to reduce musical notation to a more manageable form see S. B. Hustvedt, *A Melodic Index of Child's Ballad Tunes*, Publications of the University of California at Los Angeles in Language and Literature, I, No. 2 (1936) and the comments of W. J. Entwistle in *European Balladry*, pp. 381-382 and "Notation for Ballad Melodies," *PMLA*, LV (1940), 61-72, and of S. P. Bayard in "Ballad Tunes and the Hustvedt Indexing Method," *Journal of American Folklore*, LV (1942), 248-254. In "Folk-song and the Modes," *Musical Quarterly*, XXXII (1946), 37-49 B. H. Bronson made a fresh attack on the problem. Unfortunately no method has found general acceptance. A very practical way of classifying musical texts for ready reference is presented in B. H. Bronson, "Mechanical Help in the Study of Folk Song," *Journal of American Folklore*, LXII (1949), 81-86. I do not see any mention in this debate of a contribution by Carlos Vega, *La música popular argentina, canciones y danzas criollas*. Tomo II: Fraseología, proposición de un nuevo método para la escritura y análisis de las ideas musicales y su aplicación al canto popular, con 717 ejemplos musicales. Volumes I and II (Buenos Aires, 1941. Facultad de filosofía y letras de la Universidad de Buenos Aires. Instituto de literatura argentina. Sección de folklore).

Although we do not yet have a catalogue of melodies, there have been significant studies of a general sort dealing with the musical aspects of folksong. Altogether heartening is B. H. Bronson's insistence on the close relations of melody and words: "The Interdependence of Ballad Tunes and Texts," *California Folklore Quarterly*, III (1944), 185-207, which is apparently closely related to the dissertation announced by George W. Boswell, *Interfluence of Tune and Text Variations in the Southern Narrative Folk Song* (*Journal of American Folklore*, LXIII [1950], 86). For studies in the characteristics of individual genres see John W. Work, "Changing Patterns in Negro Folk Songs," *Journal of American Folklore*, LXII (1949), 136-144, and Dorothy Mills Howard, "The Rhythms of Ball-Bouncing and Ball-Bouncing Rhymes," *Journal of American Folklore*, LXII (1949), 166-172.

The most important new collection of musical texts with notes appears to be S. P. Bayard, *Hill Country Tunes*, Memoirs of the American Folklore Society, XXXIX (Philadelphia, 1944). As a general rule, the more important collections of ballad and song texts contain at best a musical text; they rarely contain

any discussion of its history and affiliation. John Meier's *Deutsche Volkslieder* is a noteworthy exception to this rule.

The *special studies* in the music of folksong runs roughly parallel to the study of the words. There are, for example, several *articles on the nature of the variations that occur in the process of oral transmission*. As an introduction, see B. H. Bronson, "Some Observations about Melodic Variation in British American Folk Tunes," *Journal of the American Musical Society*, III (1950), 120-134, which suggests what must be investigated and how we should proceed. See also Sirvart Poladian, "The Problem of Melodic Variation in Folk-Songs," *Journal of American Folklore*, LV (1942), 204-211 and S. P. Bayard, "Prolegomena to a Study of the Principal Melodic Families of British-American Folk-Song," *Journal of American Folklore*, LXIII (1950), 1-44.

There have been several good *discussions of the history of a particular melody*. See especially B. H. Bronson, "Samuel Hall's Family Tree," *California Folklore Quarterly*, I (1942), 47-64, which may be supplemented by E. A. White, "The Diggers' Song," *Journal of the English Folk Dance Dance and Song Society*, IV (1940), 23-30. This and other similar articles make capital of the fact that hymn tunes often preserve recollections of secular melodies and thus enable us to recover earlier stages of the tradition. Conspicuous examples of such recoveries of secular tunes are Hans Nathan, "The Career of a Revival Hymn," *Southern Folklore Quarterly*, VII (1943), 89-100, and Anne G. Gilchrist, "The Tulip," The strange adventures, sacred and profane, of an old Scottish march-tune," *Southern Folklore Quarterly*, IX (1945), 119-126. For an excellent introduction to studies of this sort, see Anne G. Gilchrist, "Sacred Parodies of Secular Folk Songs. A Study of the 'Gude and Godlie Ballates' [1567] of the Wedderburn Brothers," *Journal of the English Folk Dance and Song Society*, III (1938), 157-182. A slightly different variety of such studies is seen in Karl Geiringer, "Haydn and the Folksong of the British Isles," *Musical Quarterly*, XXXV (1949), 179-208. *The Journal of the International Folk Music Council*, I (1949) and II (1950), bids fair to offer scholars interested in musical studies a meeting place and a means of publication.

Sigurd B. Hustvedt's history of English and Scandinavian ballad studies ends with the publication of Child's *Ballads*, 1882-1898. It does not, for example, discuss the very interesting subsequent endeavors to reconstruct ballads that George Doncieux, *Le Romancero populaire de la France* (Paris, 1904) and Ernst von der Recke, *Danmarks Fornviser* (Copenhagen, 1927-1929) undertook. Many of these French and Danish ballads are also found in English tradition. The additions to the history of ballad studies are important but not very numerous. Perhaps the most substantial contribution is that made by

B. H. Bronson in *Joseph Ritson, Scholar-at-Arms* (Berkeley, 1938). See further B. H. Bronson, "Professor Child's Ballad Tunes," *California Folklore Quarterly*, I (1942), 185-200, and "Mrs. Brown and the Ballad," *California Folklore Quarterly*, IV (1945), 129-145; C. H. Simpson, "Ebsworth and the Roxburgh Ballads," *Journal of American Folklore*, LXI (1948), 387-394; and B. P. Millar, "Eighteenth-Century Views of the Ballad," *Western Folklore*, IX (1950), 124-135.

A continuation of the history of ballad studies will deal with the musical investigations begun by Cecil Sharp and continued by the English Folk Song Society and Phillips Barry. It will review Hjalmar Thuren's investigation of Faeroic song and the implications of his findings and will survey once more the dispute over the communal origin of ballads. It will state the principles employed in reconstructions of ballads and criticize them. These and other equally important developments in ballad studies belong to a time earlier than the period dealt with in this survey; they are mentioned here only to show how urgently we need such a continuation of Hustvedt's history as that promised by W. E. Richmond.

A new development in the study of folksong that falls within the limits of this survey is the collecting of information about the singers and the milieu in which they live. See, for example, Dorothy Scarborough, *A Song-Catcher in Southern Mountains* (New York, 1937); John A. Lomax, *Adventures of a Ballad Hunter* (New York, 1947).

SUMMARY.—The many lists, indexes, and bibliographies that have been begun and in large part completed have greatly facilitated research. Equally stimulating has been the publication of good collections representative of particular genres. Some regional collections, especially those made by Belden and Randolph in Missouri, seem likely to fill the place of a comprehensive collection that can scarcely be printed now. The study of individual songs has been actively prosecuted in foreign countries, especially Scandinavia and Germany, and shows promise of new developments in this country. Perhaps the most striking advances have been in the field of music. Here we are promised a critical and historical edition of ballad melodies that will mark an epoch in much the same way that Child's ballads summarized the study of texts. The discussion of methods of reducing musical notation to a readily classifiable form have not come to a conclusion. When one of the methods already proposed has been used in a large list, it will probably find general acceptance. The various special investigations of the musical aspects of folksong are roughly

parallel to the studies of the texts. We have regional collections, studies in the history of particular songs, collections of particular kinds of songs (especially spirituals and hymns), and investigations in the influence of folk music. Although we have an excellent account of ballad studies extending down to 1898, a continuation that will review and appraise the work of the last fifty years is urgently needed.

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AMERICAN FOLKSONG¹

Origins, Texts and Modes of Diffusion

by
Louise Pound

In the descriptive Introduction to my *American Ballads and Songs* published by Scribner's, 1922, I attempted to characterize American folksong for the earlier 19th century. For our later period, an excellent individualizing account of *Native American Balladry*, "a descriptive account and a bibliographical syllabus," by Dr. G. Malcolm Laws, Jr., appeared as the first number in the Publications of the American Folklore Society, Biographical Series, 1950. This he supplemented by his "The Spirit of American Balladry" in the April-June issue of the *Journal of American Folklore*, LXV, 163-69. These fields have been well taken care of, and this "report" will be a generalizing one, dealing with folksongs as well as ballads and emphasizing no special phase or phases of its subject.

Interest in America's singing past is very lively in these days, both as regards older pieces descending in tradition, their provenience unknown to their singers, and older popular pieces of known authorship and history. The gathering of forgotten songs goes on apace among both amateurs and scholars. Though to lovers of popular song in general they may seem unimportant and negligible, to specialists the beginnings of the songs they collect are of great interest. The days are past, however, when searchers try to distinguish between "genuine" ballads, of the traditional type, and the so-called "vulgar" (or commonplace) stall ballads printed on broadsheets or in "songsters." Discrimination of this kind is no longer attempted; the two have existed side by side in the repertory of singers. And dictionaries should no longer define a folksong as "a song or ballad essentially rhythmic, originating among the common people," although most dictionaries still do. If the "peasant origin" insisted upon by early scholars were valid, the United States would have no folksong or folklore, since it has no peasantry. Belief in a single test for genuineness, such as ascent from below, has been given up for folksong as for folklore in general. Like folklore, folksong originates in many ways on many levels.

Individual pieces orally handed on and therefore sought by collectors have been recovered from many sources. American songs and ballads have been

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gathered from logging camps, mining camps, cottonfields, cattle ranches, or wherever available local singers are to be found. The best texts come, as to be expected from the literate, the worst from the illiterate. Most valid and desirable of course, after these became available, are the texts and melodies recorded from phonographs. Traditional pieces have been had from rural persons and from city dwellers, from grandparents, from mothers and fathers, from college and high school students and even from children who learned them in school-houses. Often desirable texts have been retrieved from newspaper columns of "old favorites"; or found on single sheets sold by itinerant singers; or on broad-sheets sold along streets; or in "songsters," small books of various types offered by vendors. Collectors have jotted them down from informal gatherings, temperance gatherings, camp meetings, crossroad stores, and at times from taverns and barrooms. "Western" songs have been obtained at Old Settlers' picnics, or at social occasions on farms or ranches and at the oldtime "play parties." In the 19th and earlier 20th centuries, of special help to preservation and vitality were the manuscript books once widely kept in which favorite songs were recorded. These have yielded many good texts.

As a result there are now available collections of songs of American mountain people, cowboys, loggers, miners, sailors, railroaders, prison inmates, Okies, W.P.A. workers, and those of racial groups such as Negroes, Indians, Mexicans, French-Canadians, Scandinavians and others. There are no limitations as to regions, topics, classes and occupational or racial groups. Religious and homiletic pieces, slave songs, temperance songs, journalistic pieces, game songs, children's songs, all are grist to the mill of the present-day folklorist. This liberality of inclusion contrasts with the earlier limitations imposed on themselves by folklore scholars before and after the turn of the century. American collectors sought then mainly the "genuine" English and Scottish pieces in America, neglecting their background in tradition of masses of folksong of other kinds and histories.

Imported pieces of the ballad type assembled by Professor F. J. Child and their affiliates seem to have had many origins. Some among the large body of English and Scottish ballads made available by him were originated by composers of older periods; some of the early religious pieces emerged no doubt from or under the influence of clericals; others came from the minstrels of great baronial houses such as the Percys, the Stanleys, the Howards (probable instances are "The Battle of Otterburn," Child No. 161, "The Rose of England," No. 166, "Sir Andrew Barton," No. 167), and they glorified the heroes of these houses. In the later 16th and 17th centuries and into modern times many surely came from professional entertainers and writers for the stage and for

special occasions. To begin fairly far back, some testimony remains concerning English ballads sung in the period preceding the coming of the English to America and in that when the colonizing of America began. Some idea can be had of the audiences hearing them and perhaps of impetus to their diffusion.

The earliest reference to "The Fair Flower of Northumberland" (No. 9) is in Delaney's *Pleasant History of John Winchcombe*, 1633, in which it is termed "The Maiden's Song" and is sung before "the King and Queen." It was probably of professional origin. Fletcher's *Knight of the Burning Pestle*, 1611, mentions "Fair Margaret and Sweet William" (No. 74) and also "Little Musgrave and Lady Barnard" (No. 81), both of which survive in America, and also the religious ballad "The Romish Lady," not a Child ballad but an old one found occasionally on this side of the Atlantic. "The Three Ravens" (No. 26) was included in the anthology *Melismata*, 1611, which was printed as "fitting the Court, Cittie, and Countrey Humour." "Barbara Allen's Cruelty" (No. 84) was heard by Samuel Pepys as sung by an actress on the London stage in 1666 and it may have made its débüt on that occasion. Phillips Barry is reported to have been working on it at the time of his death, with a promising outlook for determining its 17th century start. This song is very current in the United States though unstable of text and melody, as to be expected. "Lord Bakeman" (No. 53) liked by Dickens, was utilized with success in a popular play *Rosedale* and has had vitality over here. In the 1880's "Gypsy Davy" (No. 200) and "The House Carpenter" (No. 243) were widely sung in this country and texts are still recovered here and there. "Lord Lovel" (No. 74) was taken up by the American comic stage in the second decade of the 19th century. It appeared, says Barry, as a comic song on the playbills of the Warren theater, Boston, December 1834. He has also shown that "Sir Andrew Barton" (No. 167) was sung by Mme. Biscaccianti (Eliza Ostinelli) to enthusiastic audiences at Portland, Maine, about 1859. My Nebraska variant, however, came directly from Ireland, brought here by an immigrant about 1880.

Like the imported pieces, American pieces that are indisputably indigenous have a variety of origins and of agencies promoting their circulation. As said at the opening, criteria of origin for songs in folk tradition are not dependable, as once thought, nor is the degree of currency any criterion. Instead, emphasis, whatever the ultimate source of a piece, should go to its entrance into and preservation in tradition and its transmission through a fair period of time. It used to be held that if a song is to be termed traditional its vitality should have lasted through several generations. Now inclusion has been so liberalized that persistence for a relatively short time seems enough to allow a piece to be arrayed among folksongs if it has other major characteristics enabling it to be termed folklore.

Although, as said already, the Child ballads were long especially sought for in this country, many other types have come from the Old World and are still to be found in the Appalachians, the Ozarks and many other regions. Some instances are "Bonny Black Bass," a Dick Turpin song, "The Butcher's Boy," "The Rich Merchant of London," "The Drowsy Sleeper," "The Farmer's Boy," "Mary of the Wild Moor." The Irish "Come All Ye's" which reached America in some abundance have served as models for many indigenous American pieces. Imported songs, Child ballads and all, generally accommodate themselves to their new homes. They domesticate themselves in agreement with the characteristics of the regions they enter. Thus "Lord Randal" became Johnny Randall in a Colorado mining camp and Johnny Randolph in Virginia. "Edward" is Son Davie and "Sir Andrew Barton," which has an affiliate ballad "Henry Martin," became Anders Bardien in Nebraska and Bollender (Bold Andrew) Martin in Nova Scotia. Traditional songs are still brought over occasionally from the Old World but soon will be crowded from the folk memory by our present ever-changing transitory "hit" songs for the radio, phonograph and juke box.

Since not fixed for the singer by print, traditional songs whether indigenous or imported are characteristically in a state of flux. They shift in the mouths of different singers and, indeed, in the mouths of the same singers. The changes are rarely deliberate unless there is intention to localize; they are instinctive, unconscious. There are slips of memory, additions, subtractions, alterations of stanzas and phrasing. The names of the characters and the place-names are influenced by the personal experiences and tastes of the singers. Nor are the shiftings likely to be for the better; more likely the converse. A piece may cross with other pieces, disordering it or leaving it merely a heap of confused materials. There may be any number of variants, witness the multiple texts of such pieces as "Barbara Allen," or "The Two Sisters." The situation is more dependable than the tune for the identification of a ballad. In general, the influence of folk transmission is leveling. Whether a piece is imported or indigenous its fate is degeneration unless it is taken up by some gifted humorist or journalist or professional singer or composer. Instances of texts so improved are one version of "Springfield Mountain" and one of "The Frog and the Mouse," in which the older texts are transformed into effective comedy.

When printing their texts popular collectors sometimes quite frankly combine their best fragments, recovered from various sources, of a single song, although the song may really have no more stable form than "Hinky Dinky Parlez-Vous" ever attained. Folk singers manipulate what they sing, dropping many notes in melodies to fit their words or juggling their words to fit the

melodies. Sometimes an editor helps out defective pieces on his own, as Sir Walter Scott did so successfully where passages seemed over-crude or were missing. The texts of many of the songs of J. A. and Alan Lomax are said by them (*Cowboy Songs*, 1938, p. xxix) to be composites made by selecting and putting together the best lines of their best fragments.

In addition to oral transmission and shifting texts and fair duration, another characteristic of the species of folksong that is folklore is that its past is uncertain to its singers and hearers; sense of its authorship is lost. Sometimes careful research can bring to light the composer or can fix or approximate its date; sometimes all efforts fail. "James Bird," for example, an unexpectedly persistent piece, was the work of Charles Minor of Wilkesbarre, Pennsylvania, and was printed by him in his newspaper. "Young Charlotte" or "The Frozen Girl" was formerly ascribed by Phillips Barry, that indefatigable searcher for origins, to an itinerant singer from Vermont. Later he found that its author was the professional humorist Seba Smith (1792-1868). Incidentally, one text I have of this ballad was supplied by a youth in Lancaster County, Nebraska, who stated positively that he composed it. Any collector of folksong is likely to come upon spurious claims of this type. A singer adapts some traditional piece to his own locality, then claims to be the author of it.

The absorption into tradition of songs by known authors, composers of the book or literary type, is no infrequent phenomenon. This has been true of some of Sir Walter Scott's songs and of Longfellow's. My prize example of what may happen to a song is this stanza recovered orally from a Wyoming ranch. Plainly it is the beginning of the once popular "The Spanish Cavalier."

The Spanish Cabineer
Stood under a tree
And on his gautar
Played a tone, dear.

The popularity of the so-called "Westerns" over the radio and in films has given impetus to the revival and repetition of old "cowboy" and pioneer pieces and to the composition of new. The best of the older ones recovered from western singing are those made over from well-known songs of recognizable identity. An instance is the well-liked "O Bury Me Not on the Lone Prairee," adapted with changes from "The Ocean Burial" ("O bury me not in the deep, deep sea"). The words were printed under the name of the Rev. E. H. Chapin, a well-known Unitarian clergyman, in the *Southern Literary Messenger*, 1839. The music was copyrighted by George S. Allen in 1850. The Western adaptation seems to have been made in the early 1870's and it has been ascribed to several different persons. Another instance is "The Little Old Sod Shanty on

"My Claim" which I found, when I was interested in it about 1913, to have been made over with a few changes from a song my mother had, "The Little Old Log Cabin in the Lane," by Will S. Hays, which was copyrighted in 1871. The Western text was reported to have been sent about on postcards for pioneer gatherings in the Central West. "The Cowboy's Lament" was found by Phillips Barry to be an adaptation of an 18th century English or Irish song, "The Unfortunate Rake," but, as long since pointed out, it was not adapted consistently since the military funeral which gives rise to the refrain ("Beat the drum slowly, and play the fife lowly, Play the Dead March as you carry me along") and which is appropriate in the original, is out of place in a cowboy song. Among the ballads of the Meeks murder in Missouri in 1894, is one made over from and sung to the tune of "Little Nell of Narragansett Bay," with the refrain "Toll, toll the bell." George Meeks the author of it said he was also the author of the well-known "I Wish I Were Single Again."

In general ballads locally composed by neighborhood singers, whether adaptations or original of text, are a very ephemeral type. Ephemeral too are bits of spontaneous improvisations such as are sometimes heard today in square dancing. Songs of improvisational origin and handling are too loose and shifting to endure. They have no stories to hold them together and, like "Hinky Dinky Parlez-Vous," they do not or cannot develop plots. They are likely to be threaded on some striking refrain to which they owe such popularity as they gain; but they never get beyond the stage of shifting material. The chances of improvised compositions to survive are slight unless some popular entertainer, comedian, or humorist takes them up, improves them and makes them known. To the late John A. Lomax is to be credited the popularization of such songs as "The Old Chisholm Trail," "Good-by, Old Paint," and "Whoopie Ti Yi Yo, Git Along, Little Dogies." Other Westerners such as cowboy Jim Thorpe may have given impetus to individual songs. "Home on the Range" with its attractive melody was overlooked till its appearance in Lomax's *Cowboy Songs* of 1910, in which it was an outstanding piece. The late President Roosevelt's liking for it also swelled its popularity. The verses were written by Dr. Brewster Higley of Smith Center, Kansas, in 1883. The original tune was supplied by Dan Kellogg, a neighbor of Higley.

How are songs old and new floated? Special impetus to their circulation in this country has been given not only by itinerant singers and printed sheets and "songsters" but by vaudeville which in its heyday in the later 19th century and succeeding decades was a great medium of song exploitation and survival. Barber shop harmonizers may also have played a role. Today all these have been largely replaced by films involving songs and by musical plays and phon-

graph records. As already implied, a popular song may be given impetus to diffusion by a singer or band or in concerts or in plays; various agencies contribute to its vitality. The public must hear and eventually learn a melody and its words if it is to persist. "The Baggage Coach Ahead," sometimes still found in oral circulation, was composed by Gussie Davis, a Negro, and was popularized by being thrown on slides at vaudeville programs. Another of Davis's songs entering oral tradition was "The Fatal Wedding." Joe Howard's "My Mother Was a Lady" was also made into a slide song. The comedian Joe Flynn's "Down Went McGinty" which he fitted into his vaudeville act was a great moneymaker but has been less well remembered by the folk mind. Nor did "Ta-Ra-Ra-Ra-Boom-De-Ay" find the vitality in tradition to be expected of it. "Two Little Girls in Blue" by Charles Graham is still recovered here and there. "Jesse James" of undetermined origin was a favorite in tavern singing. Charles Harris's "After the Ball" was popular everywhere. Its inclusion in Hoyt's play "A Trip to China Town" took it all over the country and even to Australia.

A further source of oral and other currency of folksongs in the 19th century was the "Old Folkes Concerts" popular in the 60's. A leader among these was "Father Kemp's" which toured the country in that decade. Eventually some fifty Old Folk's Troupes went about the States, or came into static existence here and there. First, amateur festivals were put on by groups, then performances established on a professional basis and traveling troupes might be formed. Another instance of such a group was the Peakes who became leading entertainers. They were succeeded by the Hutchinson family whose favorite ballad "Johnny Sands" gained amazing vogue.² "Joe Bowers" popular in the Gold Rush era has been ascribed to various authors. The likeliest is John Woodward of Johnson's Minstrels in San Francisco, who sang it in the old Melodian Theater there in 1850 and took it up and down the coast.

In these days the phonograph, radio, juke box and musical plays largely replace variety shows, minstrel shows and other stage productions and replace also circulation by itinerant singers and by the vending of printed broadsides. The commercializing of songs has brought many "folksy" pieces into prominence and helped them to a degree of currency. The exigencies of supplying non-copyrighted songs led recently to a revival of many old favorites. How

²For "Father" Robert H. Kemp (1820-1897), who originated the unique institution, see the *Dictionary of American Biography*. P. D. Jordan's *The Singin' Yankees* (The Hutchinson Family), 1946, has the following passage, spoken by a member of the Hutchinson family: "You know we're not the only family troupe on circuit — There's the Bakers and the Rainers and the Peaks and the Cheyney family from Vermont. There are old folks troupes and Ethiopian serenaders and white-faced black minstrels. Barnum can get 'em by the dozen, all he wants."

long will the currency of either the old or the new pieces last? According to an article of February, 1950, by Josephine Ripley, Americans write and copy-right at the rate of more than 1000 a week. These compositions come flooding into the office of the Library of Congress in an endless stream. The same song, sung in the same way by the same singer, may be heard by every listener and can be bought by him from a music dealer in printed or in phonograph-record form. So many "hit" songs are launched in succession that few are likely to be remembered and handed on apart from print. As time goes on there will be less and less preservation in oral tradition. It is the attractive higher class songs authored by composers of acknowledged standing that will have better staying power, and these are preserved in static form: they are not folklore. In popular song today memorable tunes have been superseded to a large extent by rhythm. Jazz, boogie-woogie, swing, B-Bop do not rely on tunes of taking quality but replace them to a degree that many think regrettable.

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AMERICAN FOLKSONGS AND THEIR MUSIC

by
Samuel P. Bayard

North America has three dominant "blocs" of folksong tradition, stemming mainly from Europe and current where Spanish, French and English are spoken. In this paper I confine my remarks to the English-language tradition (which I call "ours"), in its two principal segments, the British-American and the Afro-American.

Probably our American folk-music records offer us problems as complex as the subject affords anywhere. However, we have made visible progress since the distinguished work of Phillips Barry in the earlier part of this century. The field work of Barry and Cecil J. Sharp made scholars in folk poetry distinctly conscious of the importance of the accompanying folk music. Their writings also taught us lessons in the nature of oral-song tradition that have shaped our attitudes lastingly.

As collectors, Sharp and Barry had some immediate precursors and many followers. All deserve our gratitude for providing the materials of a really comprehensive study. Since the beginning of the century, they have taken folksong work out of the investigation of purely literary monuments into that of the processes of a still living social tradition — which they have shown to be capable of yielding unsuspected information. Their work was especially valuable because it came just when folk song was about to be extinguished over large areas.

Today we think that we can see more clearly than ever before the nature of our folk-musical inheritance. Of course we are increasingly aware of how complicated these traditions are, and how little we actually still know about them. We see problems and possibilities hardly imaginable at the turn of the century. But with rich material at hand and collecting still going on, we can attack the problems more intelligently and hopefully than before.

In this paper I shall make a hasty survey of our musical repertoires, indicating very briefly the kinds of studies in progress on them, and some of the current theoretical ideas about them. These topics are interdependent, however, and can hardly be dealt with separately or in any particular logical order.

Because of technological and social revolutions in this era, folk song as a traditional art apparently has no foreseeable future. What total influence it may come to have on conscious national art is unpredictable. But its past development, as partly revealed by present collectanea, raises many culture-his-

torical questions of interest. For the student concerned with folk tunes, such questions fall into two groups, thus distinguishable: (1) the nature and development of our folk music, and (2) the relations between folk tunes and traditional poems. The first category involves questions about the antiquity, origin, learning, transmission, re-creation and performance of our folk melodies, along with their identification and notation. The second takes up questions about the historical relations of tunes with songs, or rather of tune-items with texts.¹ The problems in this class concern the relative ages of tunes and poems (or bodies of texts and tune-items); the original airs of songs (when and if determinable); the diffusion and currency of texts and tune-items (independent or conjunct); the functions of tunes; and the formation of regional song-traditions.

Let us consider briefly the position we find ourselves in when we try to generalize about the history of our folk music. Of course, historically speaking, our dominant song and musical traditions are for the most part continuations of those in the British Isles. But their earlier British records are far from being clear, continuous or coherent. We first find scattered texts and melodies (known to be popular, but often only tentatively labelled "folk"). Then — overlapping, but coming roughly in the following order — there are bodies of traditional texts without music; bodies of traditional tune-items without words; and finally a number of tune-text gatherings illustrating regional folksong. The disjunction between the collections of wordless music and musicless words is often pronounced. These compilations may come from quite separate British regions or from areas of different nationality and language. They are recorded at various times and are therefore hard to coordinate. Hence, a student working with folksongs or tunes may well feel himself to be on the verge of prehistory all the time. At any moment he may be able to make a demonstration or an inference that can reveal past events, but the facts are often hard to pin down.

Bodies of undoubtedly folk melodies appear in English records since the latter 16th century; in Scottish since the latter 17th; in Welsh and Irish since the latter 18th. We should not forget the circumstances that qualify the value of these records. Too often the tunes were published without words or other information about their currency and uses. If modern conditions may be assumed for the recent past, we may infer also that they were noted down

¹Certain terms that will be used with the same meaning throughout the report are thus defined:

Text: the words of a single variant form of any folksong.

Tune-item: a single variant form of any folk melody.

Song: any individual folk poem in the totality of its variant texts.

Tune: any individual folk melody in the totality of its recognizable variant forms.

mostly by people schooled in art-music, but insensitive to the qualities of traditional music.

In general, then, the earlier musical collections were defective in the same ways as the earlier textual ones. There is no use in being wise after the event or in blaming our predecessors for specialized interests to which we must confess also. It is simply an unlucky fact that, by and large, important collectors before the '80's of the last century in Britain and the '20's of the present century in America were either unable to record folk tunes, or scornful or negligent of the words.

Just as unfortunate, from a modern point of view, were some features (no doubt inevitable) of earlier music publications. These included altering the music in accordance with prevalent ideas of "correctness" and musical taste; producing "standard" (presumably composite) sets of folk tunes; furnishing one-strain melodies with second strains; neglecting folk-texts and setting the music to specially composed (and usually worthless) pieces of "polite" verse; joining tune-items from one source to texts from another; and conflating and "epitomizing" of texts. Just how much of the latter two activities went on, we shall doubtless never know. We can only regret their consequences: namely, that the abrupt beginnings of our knowledge of local repertoires are preceded by complete confusion about the development of the tradition before the end of the 18th century. Today, therefore, in trying to trace the history of American traditions, we constantly find ourselves baffled by ignorance of the very points we wish to know most about: the earlier functions of the melodies, and the extent and duration of junctions between tune-items and texts.

These would seem to be the principal "man-made" difficulties of the subject. (I pass over the obvious fact that folksong collecting is always uneven and incomplete.) Now we can review some circumstances that enable us to repair in part the mistakes of the past, and even to hope for success in pushing back the bounds of prehistory in this field. Of special importance in this connection, to my mind, are two sets of facts.

One is that today we have much folk music noted by trained specialists or recorded by machines. These records enable us to read older ones with better understanding. They also reveal mannerisms of performance that are profoundly instructive as to the past of the folksong art. Such, for instance, are the following:

(1) The presence of neutral and variable intervals and of quarter-tones in the folk scales; (2) strongly marked, yet noticeably changeable, rhythmic patterns; (3) the adherence of the singers to modal scales (often pentatonic or hexatonic) and to tonal formulae associated with the modes, which are quite

independent of harmonic music; (4) a markedly impersonal and undemonstrative singing manner — reserved, austere and remote; (5) a quality, or timbre, of singing tone different from that of the trained vocalist, but familiar in the singing of primitives, ancient priesthoods, and "civilized" peasantry in many places; and (6) the fact that until recently British-American folk melodies, by all indications, were generally performed as unaccompanied solos or unison choruses, with uninhibited melodic variation.

These practices can hardly betoken anything but the uninterrupted continuation of a long-lived and downright archaic tradition of music-making among the unschooled people. The ornaments used by singers to "fill in" the skeletal tunes lead to the same conclusion. They too are of international and widespread character, consisting mainly of quick shakes or tremolos on single tones, short leaps or slides to or from accented tones, and a liberal use of passing- and grace-notes linking the stressed tones of a melody. The melodies themselves are prevailingly diatonic, even in the longer flourishes of grace-notes. Everything about them indicates the fixing of old conventions by long cultivation — much as do certain folk-story details like warriors' leaf-shaped swords.²

The second important set of facts is the existence in tradition of tunes in numerous variant forms. These were noticed long before the performance-mannerisms could be properly studied; in fact, since the latter 18th century. We think today that we understand better than our forebears the nature and meaning of such phenomena in traditional art. Ultimately, the evidence of tune-variation practice supplements that of performance-mannerisms in indicating that the tradition and many of its transmitted products are both quite old.

Without a knowledge of folk-tune repertoires in the British homelands, it is truly impossible for a student to understand the importance of the ancestral folk music in present-day America. Since I have already discussed these matters elsewhere,³ I shall treat them as briefly as possible here. It appears that — despite the inadequacies of ordinary notation for correctly recording unwritten music — the writing down of traditional tune-items has helped students as much as aural perception to recognize the presence in our folk music of certain enduring melodic structures. These structures were common to large groups of tune-items that also followed essentially the same melodic outlines throughout and had every appearance of being forms of single widespread tunes.

²See for example J. F. Campbell, *Popular Tales of the West Highlands* (2d ed., Paisley: Alex. Gardner, 1890), I, xxvii, cix.

³S. P. Bayard, "Ballad Tunes and the Hustvedt Indexing Method," *Journal of American Folklore* (JAF), 55 (1942), 248-254; "Report of the Folk Song Committee . . . Modern Language Association," JAF, 61 (1948), 298-304; "Prolegomena to a Study of the Principal Melodic Families of British-American Folk Song," JAF, 63 (1950), 1-44.

Connecting these observations with the well-known fact that in folk tradition singers almost invariably set new poems to tunes already in common use, the students naturally concluded that variant forms of single melodies were numerous in our folk music. As they kept on collating traditional items, they eventually found that a vast number of recorded folksong melodies were thus apperceived — in fact, that most of those recovered belonged to one or another of a relatively few deeply interrelated groups of airs. The basic outline common to any one of these groups proved quite persistent despite the inferrable constant variations of the singers.

British and American students tended at first to call the resembling groups *tunes*. Eventually came the realization that more was involved than independent, isolated variations of single melodies. Students saw that cross-influences within the tradition — attractions, mergings, and forces active for divergence as well as convergence — were at work on the tunes. Hence, Americans have recently tended to refer to these melodic complexes as *tune families*.⁴

Generally there has been impressive agreement among quite independent investigators (British and American) in perceiving these relationships. Adverse criticism of the methods and results of the tune-version studies has come primarily from experts in art-music. For example, Mr. Frank Howes has recently expressed skepticism concerning this entire theoretical structure.⁵ Were he not

"For some of the British scholars making important observations about melodic variation, see Bayard, "Prolegomena," 1-3; the most outstanding of these are Alfred Moffat and the two distinguished ladies Miss Lucy Broadwood and Miss Anne Gilchrist, whose work appears throughout the *Journal of the Folk Song Society* and the *Journal of the English Folk Dance and Song Society*. In the United States those who have paid much attention to problems of variation are Phillips Barry, Sivart Poladian, George Herzog, Charles Seeger, George Pullen Jackson, Bertrand H. Bronson, and the present writer. Barry's works are of course well known. For a list of Jackson's works, see note 30. Students should pay close attention to Poladian's "The Problem of Melodic Variation in Folk Song," JAF, 55 (1942), 204-211, and "Melodic Contour in Traditional Music," *Journal of the International Folk Music Council* (JIFMC), 3 (1951), 30-35. Her conclusions regarding melodic stability are especially noteworthy. Outstanding studies by Seeger and Herzog are found in *The Funk and Wagnalls Standard Dictionary of Folklore Mythology and Legend* (New York), 2 (1950); Seeger, "Oral Tradition in Music," pp. 825 ff.; Herzog, "Song: Folk Song and the Music of Folk Song," pp. 1033 ff. Of Bronson's articles the most important dealing with folk-tune variation problems are "Folksong and the Modes," *Musical Quarterly*, 32 (1946), 37-49; "Mechanical Help in the Study of Folk Song," JAF, 62 (1949), 81-86; "Some Observations About Melodic Variation in British-American Folk Tunes," *Journal of the American Musicological Society*, 3 (1950), 120-134; "On the Union of Words and Music in the 'Child' Ballads," *Western Folklore*, 11 (1952), 233-249; "Melodic Stability in Oral Transmission," JIFMC, 3 (1951), 50-55.

⁴Reviewing Bayard, "Prolegomena" and Bronson, "Some Observations" in JIFMC, 4 (1952), 104-5; reviewing G. P. Jackson, *Another Sheaf of White Spirituals* (Gainesville, Fla.: Univ. Florida Press, 1952), in JIFMC, 5 (1953), 72.

a musical critic of some note in Great Britain, and were his strictures not printed in an international folk-music journal, his views might not require attention. But since his utterances are so loose and vague as to amount to serious misstatement of the entire situation, it is necessary to examine them—if for no other reason than to dispel in advance (if possible) the misconception to which they could well give rise. Reviewing them will also help to clarify certain aspects of method and outlook among folk-music students.

Howes sees "a trend now in American folk music studies to classify folk tunes into families headed by an archetype."⁶ He cautions against the dangers of this "new instrument of study," pointing out that "one can persuade himself after reading a large number of tunes that their resemblances look larger than their individual differences." Instead of looking for "resemblances" (or "spotting likenesses"), he would have the student "concentrate on technical behavior" (or "melodic behavior"), which he nowhere defines, though he does enumerate some of its alleged features: "phrase lengths, intervals, etc."—"phrase lengths and cadential figure"—"presence or absence of anacrusis"—"melodic contour."

I believe that American folk-tune students welcome understandable criticism. But Howes' language is so nearly incomprehensible, in view of the writings he criticizes, that it is hard to analyze. Mr. Howes would apparently agree that if tunes exist in multiple sets, there can be no harm in pointing out this fact, trying to discern its extent and significance, and drawing thence legitimate inferences. He evidently thinks that American students are in danger of overdoing the thing and deceiving themselves.

He is undeniably right: there is always such a danger. But American students are already aware of it. We are not now to learn that a student can be confused by the variety of this material and can reach a point where he fancies that a certain tune appear in everything scrutinized. We have all been through this experience and are accordingly armed against it. The point is not that a student persuades himself. Instead, he tests his perceptions by repeated examination of the material and is eventually persuaded by the very nature of that material. Mistakes are inevitable, but persistent re-examination of the music has tended to confirm rather than refute our basic ideas.

So far as I know, the late lamented George Pullen Jackson was the first American scholar to use regularly the term *tune family*.⁷ We have followed him in this usage for reasons already cited. Nevertheless, the concept under-

⁶For quoted phrases in this paragraph, see *JIFMC* IV, 104, and V, 72.

⁷See his *Spiritual Folk-Songs of Early America* (New York: J. J. Augustin, 1937), p. 13 f.

lying this term is not an American invention; nor is the study of such families a "new instrument," as Howes thinks. Actually, we are simply confirming British scholars' observations and continuing their work. Until recently, scholars called these related groups *tunes*, as can be seen by opening the *Journal of the Folk Song Society* almost anywhere. But both concept and procedure were adopted from British investigators, as I shall demonstrate presently.

When Howes adjures us to look not for "resemblances," but for "melodic behavior," his own language actually makes it impossible for us to distinguish between the two. One feature of his so-called melodic behavior we shall certainly not consider: that is, the "presence or absence of anacrusis." When tune relations are objects of study, no trait could possibly be less important. But phrase length, intervals, melodic contour — when these all correspond throughout many items, how do they differ from "resemblances"? In these admonitions Howes fails, as usual, to make the necessary distinctions — which, for that matter, were carefully made for him already in the writing which he reviews. But aside from vagueness, he seems unable to comprehend that it was the examination of these very "behavior" traits that led students to recognize the overall, phrase-by-phrase *resemblances* pervading melodic items and to attempt the explanation of these features by the constructs now called "tune families."

On one point, indeed, all folk-tune students need continually to exercise caution. Rhythmic similarities can easily mislead one into thinking tunes to be relative; still more so can slight, passing resemblances due to repeated use of short melodic formulae. As it happens, the record of British folk-tune study affords a clear example of the contrast between students unduly influenced by ephemeral resemblances and those able to discern the fundamental tune-patterns. Miss Lucy E. Broadwood, to whose learned and noble work folksong studies will always be indebted, was one who tended to see in every momentary likeness an evidence of "genetic" relations between tune-items. As a result, her tune-relations notes must all be checked with the utmost care, because they are so often wrong. On the other hand, Miss Anne G. Gilchrist has, almost uncannily, the faculty that discerns the basic *tune* in its persistent phrasal pattern, contour, intervals, and diagnostic formulae. In my experience, her judgments about tune-relations are practically infallible. Ultimately, of course, the only possible criteria of melodic relations are "resemblances" of the sort just enumerated.

Howes speaks of "tune families headed by an archetype," thus seeming to imply that we claim the discovery of such a thing as the latter. Whether an archetype be understood as a model, a primitive generalized structure, or an

original form from which related forms supposedly descend,⁸ the fact is that no student claims to have found one. What we actually do—to account for the thoroughgoing likenesses in groups of items—is assume that at some time there *must have been* a memorable air which at once formed the nucleus and imposed the pattern of further developments. The only alternative to this hypothesis—in view of the facts—is to postulate innumerable coincidences on an international scale, resulting in the purely chance convergence of a multitude of different tunes originally developed in complete independence of one another. I doubt that many will find this explanation attractive. Howes has apparently been misled by inability to grasp the fact that investigators naturally wished to give an identifying *name* to a resembling group of airs so that they could discuss it conveniently. In conferring a name, students have normally tended to select a title of one of the pieces often sung to versions of a tune recognized as a member of the family. In this practice, and even in some names employed, we American students again follow our British colleagues.

Thus, Howes appears finally to be warning us in one breath against doing what he recommends in the next breath that we do—and what we have in effect long been doing. It is to be hoped that future criticism of these studies will be more articulate and intelligible.

Out of a welter of printed song- and dance-tunes from the 16th to the 18th centuries emerge forms of the principal folk melodies of our tradition, as we have known it since the latter 1700's. The majority of airs in 17th-to-19th-century collections of all sorts have not survived in tradition and were seemingly never folk tunes. Those among them that we now know as such were—in their earliest as in their latest appearances—anonymous, variable, and apparently traditional. They must have been included in the various collections because of their contemporary popularity.

It is evident that these folk airs, in their variant forms, have been for some time international and (as Varagnac might put it) "plurifunctional" in use.⁹ Their international diffusion is a fact of record, whatever bearing it may have on the nature and existence of so-called "national style" in folk music.¹⁰ And recognizable forms of any common tune have almost never had one function

⁸These are meanings 1, 3, and 4 of the word as given in *The Century Dictionary and Cyclopedia* (New York: Century Co., new ed., 1914), I, 296, col. 1. They appear to be the only meanings understandable in connection with tune-variant studies.

⁹André Varagnac, *Civilisation Traditionnelle et Genres de Vie* (Paris: Albin Michel, 1948), p. 75.

¹⁰Howes, JIFMC, 4, 105, reviewing "Prolegomena," implies my denial of the existence of "such a thing as national style." For a sufficient answer to this, see "Prolegomena," pp. 34-36.

only. Instead, they continually furnish the music for various types of songs, dances, and marches. The more widespread a melody is in tradition, the more certain are its versions to be put to different uses.

As I have stated elsewhere, the best-known tunes account, in their many forms, for most of the folk-song settings over England, Lowland Scotland and Ireland.¹¹ To a lesser degree they are also current in Highland Scotland and Wales. The same prevailing tunes, in their main variants, came to North America with successive waves of settlers and now form the dominant repertory among white singers here as well as in the British Isles. Until recently their variants were customarily set to native American folksongs, and this practice is apparently dying out only as the entire tradition perishes among settlers of northwest European descent.

Before outlining American developments further, it will be helpful if I list the most widespread tune-families, with their various titles, a citation of one or two representatives, and other notes as needed. Our most prolific melodic-relationship groups are these:

1. The *Lord Randal* family. Given this name by Phillips Barry because of the persistent associations of some versions with Child No. 12. Without doubt the most constantly used of all folk-tune groups; inspiration of many sub-groups and secondary forms. One common type is the tune that Barry called "Fainne geal an lae" (the bright dawn of day, Irish-song associations), that G. P. Jackson called "Lord Lovel" and "Roll Jordan," and that British collectors have called "The Outlandish Knight" (associations, Child No. 4). Current also in continental Europe. Traceable to the 17th century in Britain; but G. P. Jackson has found an indubitable variant of a still widespread version in German records of the late Middle Ages.¹² A good example of another common form is "The Manchester Angel" in Chappell's *Popular Music of the Olden Time*.¹³

2. The *Bailiff's Daughter* family. So called by me (associations, Child No. 105). Second in popularity and diversity of uses only to No. 1. Professor B. H. Bronson and British collectors have called it the "Geordie" tune (associa-

¹¹See writings listed in note 3.

¹²See Jackson, *Another Sheaf of White Spirituals*, p. 168, note to No. 299. The tune in question (also found in Böhme, *Alteutsch Liederbuch*, Leipzig, 1877, No. 539, pp. 644-646) is a form of that known all over the eastern United States to the ballad "The Texas Ranger": see for example John A. and Alan Lomax, *Our Singing Country* (New York: MacMillan, 1941), p. 245, and Alton C. Morris, *Folksongs of Florida* (Gainesville, Fla.: Univ. Florida Press, 1950), pp. 29 and 44. These versions, including the old German one are major, whereas Jackson's No. 299 is minor-mode, like to the English versions, e.g. *Journal of the Folk Song Society*, 3 (1907-09), 111, "Newgates."

¹³London, 1855-59, p. 734.

tions, Child No. 299). Jackson called the family "I will arise" and "Amazing Grace" (hymn associations). Bronson finds this tune's melodic outline in a medieval hymn air.¹⁴ Traceable into the 16th century in British and Dutch tradition; common in Scandinavian. Good example: Chappell's first tune to Child No. 105 (*Popular Music*, p. 203); but Chappell abounds in other early versions, and Bronson gives many in his article "Some Observations about Melodic Variation in British-American Folk Tunes."¹⁵

3. The *Child I-II* family. So called by me (associations, Child Nos. 1 and 2). Traceable into 17th century in Britain; known also internationally. Good examples: "Scarborough Fair" as collected by C. J. Sharp,¹⁶ and the well-known "Streets of Laredo" tune in America.¹⁷ Bronson regards this group as part of the forms of No. 2 above. He may well be right.

4. The *Lazarus* family. So called for years, (with term *tune* instead of *family*) by English scholars because of an early-collected version associated with Child No. 56.¹⁸ Called "Babe of Bethlehem" and "Hallelujah" by Jackson (hymn associations). Much used with folkhymns, carols and laments, but also with many secular songs. Traceable, in truncated form, to English ballad operas of early 18th century. Classic example: Chappell's "We are poor, frozen-out gardeners" (*Popular Music*, p. 748). A distinctive feature (though not present in every version) — the ending of the first and third lines on the sub-tonic of the mode, and of the second and fourth on the tonic — is a trait found in medieval song music.¹⁹ Bronson apparently regards this family as still another ramification of No. 2 above.²⁰ With this identification I cannot agree.

5. The *Trooper-Gypsy* family. So called by me (associations, Child Nos. 200 and 299). Can be traced into the 17th century. Examples: The *Trooper* and *Maid* tunes in Sharp-Karpeles, *English Folk Songs from the Southern*

¹⁴In "Some Observations" (see note 4), p. 132, No. 17.

¹⁵Pp. 131-2, Nos. 1-25.

¹⁶C. J. Sharp, *English Folk Songs Selected Edition* (London: Novello; New York: Oliver Ditson, 1916), II, 52.

¹⁷J. A. and Alan Lomax, *Folk Song: U.S.A.* (New York: Duell Sloan & Pearce, 1947), p. 206, give a characteristic version. For an old-country example, see Herbert Hughes, *Irish Country Songs 2* (London: Boosey & Co., 1915), pp. 1-5, to "The Bard of Armagh." See also my article on this family, JIFMC, 3 (1951), 44-50.

¹⁸See Lucy E. Broadwood & J. A. Fuller-Maitland, *English County Songs* (London, 1893), pp. 102-3, and notes.

¹⁹See for example Théodore Gérola, *La Musique au Moyen Age* (Paris: Champion, 1932), p. 143, bottom; p. 231.

²⁰Bronson, "Some Observations," p. 133, Nos. 26-33. These, to my mind, are specimens of the *Lazarus* tune-family.

Appalachians, I, 305-7;²¹ S. Baring-Gould, *Songs of the West* (Revised ed., London: Methuen & Co., 1905), p. 100, to "The Gypsy Countess."

6. The *Butcher-Bateman* family. So called by me (associations, Child No. 53 and "The Butcher Boy," well-known broadside ballad). Early forms are hard to trace. Its versions show a tendency to mingle with those of tune-families 1 and 5 above — or is it an offshoot of one of them? Good examples of two of its more widely known forms are in the *Young Beichan* tunes in Greig's *Last Leaves*, p. 43.²²

7. The *Todlen Hame* family. So called (as *tune*) by Barry from the title of the characteristic set in Johnson's *Scots Musical Museum*, No. 275. Traceable to the early 18th century. Good American example: the familiar "Wagoner's Lad" air, e.g., in Scarborough, *A Song Catcher in Southern Mountains*, p. 429, vers. E.²³

Though actually over forty such tune-families are current, these are the predominating ones in our tradition. Their variant forms and evident offshoots seem to outnumber all others. It will be noted that two of these most widespread tune-groups have been traced, essentially, to medieval times. Hence it would seem rash to assign our folk-tune repertory *en masse* to any particular century.²⁴ This enduring repertory has been, on the whole, as important in America as in the old country; but in the new world it also contributes to and competes with quite varied native musical developments.

With the British repertory set in its historical perspective (at least, so I hope), the task of appraising the role of both old-world heritage and native developments should be simplified. Perhaps this survey can be focused better henceforth by my considering briefly the music used for various discernible types or classes of folk songs in America — imported and native. Naturally, the subject is one of endless detail, for which we have no space. This paper of generalizations will therefore become even more broadly summarizing from now on.

First I wish to say a word about instrumental (especially dance) music in America as it impinges on the song traditions. Side by side with song tunes our folk music has always had a considerable stock of dance melodies. The development of these appears much like that of the song airs: i.e., a fund of well-known

²¹London: Oxford University Press, 1932.

²²Gavin Greig and Alexander Keith, *Last Leaves of Traditional Ballads and Ballad Airs* (Aberdeen: The Buchan Club, 1925), p. 43, tunes a-e.

²³Dorothy Scarborough, *A Song Catcher in Southern Mountains* (New York: Columbia University Press, 1937).

²⁴Willi Apel, *Harvard Dictionary of Music* (Cambridge, Mass.: Harvard University Press, 1951), p. 275, "Most of the English melodies date from the 17th century . . ."

tunes gradually being varied and enlarged through communal re-creation. Certain habits of patterning dance strains have come down to us from the middle ages, and tunes constructed along these formal lines are very much alive today.²⁵ Of the large dance-tune repertoires of recent and present time, comparatively few tunes can be recognized as part also of our folk *song* music; but these few are widespread and important. For instance, numbers 4 and 7 in the list of prevailing families above are used often as dances and marches; this plurifunctionalism is to me a sure sign of antiquity. In the same manner, the well-known *Boyne Water* air (common-repertoire member) is sometimes used as march or dance;²⁶ and the equally favored air to Child No. 163, *The Battle of Harlaw* (common-repertoire member)²⁷ is commoner as dance than as song tune.

So far as we can see, a dance or march tune can at any time be adapted as music to a folk or popular song, and vice versa. Doubtless some of our commoner airs have thus exchanged functions repeatedly. Sometimes we can assert with fair confidence that a given song-setting came directly out of dance music; e.g., I have heard Child No. 2, *The Elfin Knight*, sung to a common Irish jig tune, and an American-made warning to sinners joined to a shortened and "solemnized" version of "The Black Joak."²⁸ We might enumerate as follows the kinds of songs which we know have been set to dance airs in American tradition: (1) game and playparty ditties; (2) hymns and spirituals; (3) nursery songs; (4) humorous and satiric songs, both ancient and modern (these have the least stable tune-associations of any class of coherent folksongs, apparently); (5) broadside pieces taken into the folk repertory; (6) comic stage-songs; (7) early college songs. Once introduced into song-tune repertoires, the instrumental airs are likely to stay there and develop like the rest of the song music. They often lose their floridity and attain wide use in skeletalized or shortened forms.

As implied throughout this essay, versions of our common British tune-stock are used in America to imported and native songs of all kinds. Since members

²⁵See, for example, Archibald T. Davison and Willi Apel, *Historical Anthology of Music* (Cambridge, Mass.: Harvard University Press), 1 (1950), 43, c, "English Dance"; and Chappell, *Popular Music*, p. 27, what seems to be another version of the same tune. For modern folk examples, see P. W. Joyce, *Old Irish Folk Music and Songs* (London: Longmans Green & Co., 1909), p. 351, No. 701, and pp. 160-162, Nos. 350-351.

²⁶See Joyce 1909, p. 184.

²⁷See F. J. Child, *The English and Scottish Popular Ballads* (Boston: Houghton Mifflin & Co.), 5 (1898), p. 419, No. 163; and Bayard, "Ballad Tunes and the Hustvedt Indexing Method" (cf. note 3 above), p. 253, note 5.

²⁸See also G. P. Jackson's *Another Sheaf of White Spirituals*, Nos. 137, 203 and 205 for versions of this air set to sacred songs.

of these common-tune-families came to us from (presumably) all British nationalities, it is not surprising to find their versions unmistakably showing the influence of Scottish, Irish or other national styles. This influence is especially marked in some bodies of folksong created by certain national or industrial groups in our country.

For instance, the early northeastern lumber industry relied heavily on Irish labor. Hence, large numbers of the woodsmen's songs go to Irish-style versions of the common-repertory tunes, or to old melodies forming part of the Irish national stock. If we did not already know that many northeastern lumbermen were Irish, their folk music would tell us so. Similarly, Irish idiom is discernible in anthracite miners' song-tunes from northeastern Pennsylvania — whether these belong to the common repertory or not. In like manner, sometimes, national or regional idiom may appear in old agrarian communities or coastal settlements where a nationality-group has been prominent. Thus there are clearly Scottish tune-versions (contrasting with the prevailingly English-style tradition) in some parts of western Pennsylvania and some areas of the southern Appalachians as well as in Nova Scotia and Newfoundland. This sort of survival has caused perceptible differences in American regional song traditions: along with other features, we can sometimes point out tune-versions that are prevailingly current in the Southeast, Northeast, and other regions.

The entrenched strength of the old imported music was seemingly not much shaken by the British settlers' migration, the scattering and mixing of populations, and the encounters with new-world living conditions. On the contrary, these factors may have helped the folk-music tradition to send off new shoots. For the production of essentially new folk tunes in considerable numbers is a strong characteristic of American tradition. However, among European-descended settlers, the new music can plainly be seen to have been made very largely out of refashionings and recombinations of the old, inherited strains. I shall pay more attention to this "creative ferment" presently. But before that, another once-for-all observation should be made: the newly created tunes took their place beside the old in the folksong art of America, and all went through the crucible of re-creating tradition together.

Increasingly, however, the influence of sheet-music and stage and urban popular song made itself felt. Some of this influence began with the adaptation of folk tunes (vocal and instrumental) for blackface minstrel shows and the like; but as time went on, the reverse tendency began to prevail. Popular and stage songs were adopted into (and adapted to) the folk tradition, until eventually that tradition itself was replaced (or rather ousted) over wide areas by

the material of urban origin or by pieces composed in the new fashions set by the popular song-writers.

The infiltration of popular stage pieces into the folksong tradition must at first have been gradual, but it shows up most prominently in the song of groups that could be said to be less "settled" than the old-fashioned agrarian population. Old rural folk singers, true to their practice of close imitation, will often sing the stage comic songs in a manner quite different from that of the folksongs and with all the pseudo-jollity of the stage performers. In other cases (as for instance that of the coal miners), no distinction is made, and folk and stage pieces are all sung alike — in a modern manner, that is.

Stage and sentimental song-tunes have had a strong effect on the musical repertoires of miners, cowboys, and seamen. The infiltration into lumbermen's traditional music is perceptible. For miners of all kinds we might say that their music is a mixture of the old repertory with popular sheet-music tunes, adapted folk-dance tunes, and borrowings from the Negro repertory. Seamen have a rather distinctive tune-stock — partly inherited from the Old-World sailors, partly evolved by Americans. In it, some tunes of the British common repertory mingle with shanty melodies different in style from other folk music, or with tunes that come from stage music, folk religious music, or Negro work-tunes, or with all of these fused together.²⁹

Whereas the sailors' work-song tunes thus impress one as a miscellany picked up from everywhere and re-created by the singers — but probably based upon an old substratum — the tunes of their social songs (about marine disasters, voyages, etc.) are almost all unmistakably members of the common old British tune repertory. In cowboy music we see a characteristic mixture: old folk ballad tunes, adaptations of traditional dance airs, and sentimental sheet-music tunes, all equally at home together.

In the *religious* folk music evolved in America, we confront a really bewildering melodic outgrowth. Only by keeping a grip on the clues afforded by the variant forms of discernible tunes can we find our way through this veritable jungle of folk melodism, Negro and white. I shall proceed as before, then, talking about the formation and adventures of tune-repertories. With regret I confess inadequacy in connection with the Negro folk music; but I shall adhere to the procedure employed thus far and try to state objectively its place in our tradition.

American religious folk music (like our religious folk poetry) was partly

²⁹The best and most representative recent collection of these seamen's work songs with music is W. M. Doerflinger, *Shantymen and Shantyboys* (New York: The MacMillan Co., 1951).

developed as a result of an intensely fervid revival movement that kept going strongly for at least a half-century and abated only gradually. We owe most of our present knowledge of the song-and-music aspects of this movement to the late distinguished scholar George Pullen Jackson, who spent many years piecing together the complicated story from evidence which he was the first to examine thoroughly.³⁰ Historically, the religious folksong and music of the whites was first on record in this country; I shall accordingly survey it first.

Our most genuinely "folk" hymnody in English (i.e., the sacred song of independent and dissenting groups here in America) can be divided into two classes: (1) the hymns and religious ballads, and (2) the camp-meeting spirituals. Both textually and musically the first class was apparently quite heterogeneous from the very beginning. Hymns by British authors, famous and obscure, were mingled with compositions by itinerant American evangelists of varying grades of literacy; and melodies from every quarter were freely used as settings to the sacred songs. Older "book" hymn tunes; popular theater and patriotic-song airs; tunes from printed collections of British popular music; sentimental-song-melodies — all were mingled in the shape-note publications of the early 19th-century hymnbook compilers, both of the Northeast and the Southeast. To these we must add a number of instrumental airs set to devotional texts: reels, jigs, and fife marches.

Most important from every point of view were the living contemporary folksong tune-items used with these hymns. In them we see liberally represented all seven of the dominating tune-families listed above, along with "The Mill, Mill O," "The Maid of Timahoe," "The Boyne Water," "The Blackbird," "Rosin the Beau," "God Rest You Merry," "Cupid's Garden," "Savourneen Deelish," and a number of other common-repertory airs all in familiar and complete versions. The extraordinary thing about these versions is that many of them were placed on record by their American collector-compilers about a half-century before large regional collections of them were published from the English shires. They are thus frequently the earliest printed examples of well-known folk-tune versions and are, accordingly, of priceless value.

With the camp-meeting spirituals we have a somewhat different picture.

³⁰Jackson wrote many articles, but his achievements were mainly enshrined in the following books: *White Spirituals in the Southern Uplands* (Chapel Hill: University of North Carolina Press, 1933); *Spiritual Folk-Songs of Early America* (New York: J. J. Augustin, 1937); *Down-East Spirituals and Others* (New York: J. J. Augustin, 1940); *White and Negro Spirituals* (New York: Augustin, 1943); and *Another Sheaf of White Spirituals* (Gainesville, Fla.: University of Florida Press, 1952). The most comprehensive discussion he gives of the relation between white and Negro religious folk music is in *White and Negro Spirituals*.

Here, as with the hymns, we see the same medley of airs from varied sources. The spiritual *words*, however, were textually incoherent, consisting of improvised lines and couplets freely used and recombined (in alternating solo-chorus patterns) with one another and with the debris of many formal hymns. Just so did the spiritual *melodies* often represent the rending asunder of phrases or halves of many familiar folk-tune versions and the random recombination of these *disjecta membra* into new melodies. A section of some well-known folk air was often joined to part of another — in this way combining melodic strains that had been quite separate and distinct in the older tradition. The elements of this process of de-integration, exchange of parts, and re-integration into coherent and conventionally patterned whole tunes are often clearly perceptible. The stages of the process, however, are untraceable; and the complexity and confusion of the resultant products are well-nigh indescribable. In effect, a whole new repertory of traditional melodies — some of them very beautiful — emerged and spread rapidly from the fervors of the "big meetings." Of course, this breaking-up and recombining did not involve folk-tune versions alone: all airs used to spiritual words were exposed to the same processes.

This especially American complex of tune-sets — old, new-out-of-old, and new — became the basic music of religious folksong all over the country. It appears, for example, in the folksong of the Pennsylvania Dutch, where it is mingled with strictly German melodies.³¹ It also appears, subject to still further modifications, in the music of the Shakers.³² And it appears, subject to the most extensive modifications ever applied to it, in the religious folk music of the American Negroes.

Probably the newest of all "new notes" was struck in our folk music by the gifted Negro singers. No one can be sure that all — or most — of their music in America has been collected. As a real folk music, it is somewhat more alive today than that of European importation; it also appears to be somewhat more influential upon the current popular urban music than the old European melodic traditions. Its history has yet to be written. North American Negro folk music is now seen to be not a pure inheritance from Africa, but a product of intensive acculturation — hence a genuine American-born folk art. The specific Africanisms in its structure and performance are still matters of debate

³¹See for example, *Another Sheaf of White Spirituals*, pp. 5, 6; Joseph W. Yoder, *Amische Lieder* (Huntingdon, Pa.: Yoder Publishing Co., 1942); and G. P. Jackson's article based on the preceding, "The Strange Music of the Old Order Amish," *Musical Quarterly*, 31 (1945), 275-288. See also W. E. Boyer, A. F. Buffington and Don Yoder, *Songs Along the Mahantongo* (Lancaster, Pa.: Pennsylvania Dutch Folklore Center, 1951), pp. 199-221.

³²See Edward Deming Andrews, *The Gift to Be Simple* (New York: J. J. Augustin, 1940), which contains numerous musical specimens.

which I shall gladly leave to the experts. However, there is one that any observer may note: it is the element of "unbridled emotionalism" that Dr. Apel sees as characterizing African music in general²³ and that contrasts so markedly with the severely restrained singing manner of the northwestern European tradition.

It seems to me that this emotional pressure is responsible for a general monotinizing of the melodic line in Negro folksong, as compared with the melodism of the purely British-tradition singers. However, Negro music has delicately syncopated rhythms and tonal and chordal richnesses generally unknown to the white folksinging. On these qualities it seems to depend for its extraordinary effect; whereas the European music apparently cultivates a compactly and subtly organized tune having a melodic line full of variety.

It is hard to point out a detail of melodism in Negro music that is not also present and historically "accounted for" in European-descended white music. Likewise, the tunes of Negro folksongs, both religious and secular, show undeniable use of European melodies and formal models (this perhaps more clearly in the sacred than in the worldly music). Spiritual tunes made up of older British-tradition strains are found scattered among Negro repertoires, as among white; and the dominant tune-families (especially numbers 1, 2, and 6 in the list above) have been absorbed and have exerted their influence. In addition, as in the white repertory, popular tunes from many other ("non-folk") sources have been used in various ways by Negro singers.

Nevertheless, the fact remains that — just as the Negro song-repertoires contain numerous pieces unknown to and unsung by the whites — so Negro folk music, for its greater part, consists of tunes developed quite independently of the European traditional melodic repertoires. Evidently the North American Negroes have employed what they absorbed of European melodic idiom and formal tune-construction technique in the making of a tradition of melodism that is definitely their own and in the evolution of a stock of tunes that must be credited to them, since the white tradition has nothing like it. Here in Afro-American folk music the development of the new out of the old would seem to be practically complete. Here the old British-American melodic repertory fades away and changes, giving place to new. It has doubtless formed a considerable part of the ancestry of Afro-American folk music, but the latter is quite a different and distinctive product.

The continuous stream of creative musical tradition briefly surveyed in these pages is now drying up at an especially accelerated rate, and folk music as we

²³Willi Apel, *Harvard Dictionary of Music*, p. 600.

have known it appears to be doomed. Naturally, then everything possible should be done to encourage the accurate recording of what can still be recovered. It is impossible to tell what wealth of information a single well-recorded folk-music item may be able to impart. Likewise it seems to me most desirable that particular studies on individual tunes and tune-families be made in greater quantity. What we need today is not more papers of generalizations like this; instead, we ought to have specialized studies to prove or bear out the generalizations hitherto made — or to disprove or modify them if they are wrong. Just as Professor T. P. Coffin is doing with individual folksongs, so we should do with discernible folk tunes. A series of detailed examinations of tune-version complexes appears to be one of the principal desiderata for the future to enable us to draw more accurate conclusions about the nature and cultural importance of our dying art of folk music.

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AMERICAN FOLKSONG AND MUSICAL ART

by
George Pullen Jackson

Some think that the twain shall never meet. But to some extent they have *ever* met; this because they are different phases of the same thing, art; the one, a simple, the other an elaborate phase. The only question is as to the cordiality of their meeting; and this is measured by the desire of the devotees of one phase to broaden their interest until it includes the other. The broadening must start, moreover, with the minions of the elaborate phase. Indeed, it *has* started among them. The tide of their interest has been rising for some years and still shows no signs of ebbing.

Without the collectors of folkmusic, the issue of the two phases and their meeting would never have arisen. The thousands of collected items, mostly songs, have commanded and received attention. Directly and indirectly their public has grown great and diverse. It is made up of (1) those who merely listen, (2) those who would also gain some personal pleasure from re-singing, (3) those who would re-sing the songs to audiences and for profit, and (4) those who would distil the songs' spirit and use the distillate in art works of their own make.

Of these four groups the first two are naturally the largest in numbers. The third group — consisting of song processors and distributors — is also very large and influential. It may be looked on as a present-day substitute for the one-time oral tradition. The audiences of this group demand a processing of the songs purveyed. Their demand has been formed by today's concepts of what is good music. Audience folksong is thus bent somewhat in the art direction. Favorite "folk singers" like John Jacob Niles, Jo Stafford, Burl Ives, and Tom Scott exemplify the popular demand and its satisfaction.

"Popular songs" may seem to lie outside this discussion. I believe, however, that they fit into it, and right here. I make the assertion that many of the most widely sung (and long sung) ditties owe their popularity largely to the folks-isotope in their makeup. And I suggest that one examine for such elements "High-ho As Off to Work We Go," "Who's Afraid of the Big Bad Wolf," "Buttons and Bows" and others. Aren't songs like these perhaps folksongs-to-come?

One must also consider here song in the public schools. Their adoption of American folksong — modestly dressed up, of course, as all music has to be arrayed to suit the institution — has been steady but slow. The slowness is

caused by the stiffness of the national school system and its ways — statewide song-book adoption practices and the mass-manufacture and mass-distribution of such books in "series" — which (stiffness) makes change difficult. Another hindrance is the fear, evident among songbook compilers, that any considerable receptivity to American folksongs might be interpreted by some segments of the public as a phase of "nationalism" away from which there is a current shying. Hence the compilers have fine-tooth-combed a score of other countries for song materials and have taken relatively little interest in the songs of their own land.

If the schools are reluctant to take American folksongs to their hearts, the churches have utterly refused such embrace. Religious organisations are bound by their past. And their inhospitality to change is present both in the choir loft and the pews. Solos, anthems and hymns are cast in old moulds. The refusal or inability of churches to allow their congregations to sing in their own tonal idiom is, however, not a serious matter. This because the hymnal-tune-type is and has long been very close to the folksong type, if not the peculiarly American type. The presence of a few genuinely American folk tunes in the church environment — like "Amazing Grace," old tune — makes their general absence all the clearer and, perhaps, all the more regrettable.

Going back to those who cater especially to audiences, let us consider those in the highest art brackets — the recitalists. These still purvey a body of elaborated art works which is far from American and far from any "folk" in character. Only in their lightest moments (third encores and perhaps at the very end of a long program) do the top-flight vocalists deign to descend to their public with a spiritual or with "Mammy's Little Baby Loves Short'nin' Bread." This is something. But it is not much. A generous concert-stage recognition of the fuller national tradition is yet to come.

Choruses are doing better than the prima donna vocalists. A Yale Glee Club can feature a simply arranged "Poor Wayfaring Stranger" on its tour across the land without prejudice to its "gate." And scores of excellent choirs enjoy joyful things like Charles Bryan's "Skip to My Lou." The burgeoning choruses of the land are freer than the stellar individual singers. And they are thus more hospitable to works in the national idiom.

The smallest group, in numbers, which has come to know and value our national tonal idiom consists of those who would distil its spirit. And while the group is small it is most active and promises much for the artistic future of the nation. The group is made up of young specialists trained in Rochester, Philadelphia and New York to a point of high efficiency. The tools of a symphonic age are in their hands and the use of such tools is mastered. At this

point it dawns on some of them that they have gained a world of technics and stand in danger of losing their own melodic souls; for among them there is nothing so rare as a lay or tune. That's bad. They see it. And they seek to correct it without falling off their high Eastman-Curtis-Juilliard horses. As a result of the corrective effort we see, springing up on all sides, overtures, sets, suites, fantasies and symphonies which are exemplars of art at its modern level but employ a melodic idiom often quite fragmented, to be sure, but still recognizable as American folk goods.

The trend is not completely new. A former report mentioned John Powell, Virgil Thomson, Randall Thompson, Roy Harris, Aaron Copland, Arthur Shepherd and others as exemplifying the distillation trend. The still younger generation is represented by such as Weldon Hart ("The John Jacob Niles Suite" and "Pennyrike Overture"), Charles F. Bryan ("Bell Witch Cantata"), Morton Gould ("Americana") and a troop of others the list of whom lengthens with almost every program by our uncounted orchestras and choruses.

On the whole, then, one sees American folksong permeating different groups and institutions at a pace measured by the groups' ability and willingness to accept it — their hospitality to change in general. The change is not a turn backward. It is a going forward to a new synthesis. And it demands no undue optimism or even wishful thinking on the part of the observer to make him feel that the change will come gradually and that it will realize and reflect more and more clearly the fundamental character of the American nation.

THE FOLK FESTIVAL MOVEMENT IN AMERICA

by
Sarah Gertrude Knott

The folk festival movement has contributed greatly to the awakening of interest in the folksong heritage of America. In addition, the recordings of folk festival activities have made available a body of folksong materials that have materially enriched the archives of American folk music. It is, therefore, pertinent to review the objectives, the accomplishments and the shortcomings of the folk festivals of this country, particularly those of the National Folk Festival, with a view to evaluation of the folk festival movement at mid-century.

The folklore of most countries passes through three stages: (1) when it is in its purest form before any outside influence has touched and changed it; (2) after it has been weakened by outside influence but still has sufficient vitality upon which revival can be built; (3) when it has lost much of its fundamental content and substance and there is no longer chance for revival on the old roots.

We are in the late part of the second stage today, as far as most of our folklore is concerned. Many of the folk legacies known to pioneer forefathers have already passed. There is, however, enough still vital among both old and new American groups that, with proper planning and coordinated effort on the part of those concerned with the scholarly aspects of folklore and those whose chief interest is the actual use of it, our democratic country might well become one of the greatest folklore reservoirs left in a world of rapid and accelerating change.

It is difficult to realize that twenty years have passed since the National Folk Festival came into being. It was originated in St. Louis in 1934. The second, third and fourth took place in Chattanooga, Dallas and Chicago. The next five were held in Washington, D. C., with the 1942 Festival reproduced at Madison Square Garden in New York City. Four wartime festivals were given in Philadelphia, the first postwar celebrated in Cleveland, and the last seven gatherings held "back home" in St. Louis. Within the scope of this discussion it is impossible to cover adequately the activities, struggles and challenges of the national and community gatherings during these significant years. The real spirit evident in these festivals cannot be put down in writing any more than can the beauty and charm of the folksong be caught and imprisoned in a book.

At the time of the first National Folk Festival there were few, except those in isolated rural communities where their traditional songs and dances were

still cherished, who either knew or cared much about them. The old British ballads, fiddle tunes, singing games, and even the square dances seemed almost to have given way to modern songs and dances. Youngsters scorned them as "old timey" and older people were discarding them. Scholars were rushing to collect what they considered "relics of the past" to put them in books for posterity, sure that in another generation they would be forever gone.

"What does it matter if they do pass," some of the folklorists asked, "if they cannot be carried on in their original pure state?" However, those of us who conceived the idea of the National Folk Festival thought it did matter. We knew that they were on the wane because of the changed conditions in living, but we felt that they were not too far gone to reclaim, at least in part. We did not think these "grass roots" songs and dances, which had served the generations gone before, had lost their usefulness as leisuretime activities for the present.

What if they should be somewhat changed from the way our forefathers knew them? The changes and new life given them in other stages had brought them down to present time. They were too important as basic culture, as records of the past, to let them pass from the scene without effort to revive and continue them.

Folklorists were making studies of separate phases of our folklore — religious songs, Indian music, Negro spirituals and others — but almost no attention had been given by people generally to the question, "What should we claim as our own in the over-all national picture?" With the exception of a few scattered local folk festivals, which were dignifying and showing the vitality of the old folk expressions in modern life, little was being done to encourage revival, or to hold them for present recreational needs, or for use in the future.

Cowboys in Montana, Texas, the Dakotas and other western states were still singing some of their old ballads, which had been more widely used in earlier days; but they had no idea what songs the lumberjacks, miners, canalers and sailors had been singing during the same years. Ozark hill-country people knew the folk songs, dances and other lore brought into their region during covered wagon days; but they knew nothing of the great wealth of Indian traditions flourishing in neighboring Oklahoma, or of the Spanish American heritages of Colorado, New Mexico and Texas.

What a different story today! Little did anyone dream twenty years ago that a few years thence such widespread revival of interest would sweep our country, and also make itself strongly felt in England, Russia, Germany, Scandinavia, Italy and other countries, both large and small. Undoubtedly the spirit of nationalism, so vitally connected with nations' folklore, which was imperceptibly creeping over many countries was partly responsible.

A National Advisory Committee of approximately thirty folklorists cooperated in laying the foundation of the National Folk Festival plan. Chief among those who helped chart the original course were the late George Pullen Jackson, Constance Rourke and Mary Austin. Also there were Ben A. Botkin, Arthur L. Campa, May Kennedy McCord, Frances Densmore, Bascom Lamar Lunsford, who, with other scholars and Festival participants, form the advisory committee today.

Although the basic policies upon which the Festival was founded have been generally followed it was inevitable that certain expansion, not looked for at the beginning, would be necessary if the Festival were to continue to serve, guide and reflect life in the changing transitional period.

The National Folk Festival has passed through two distinct stages and is now feeling the challenge of the third.

The First Stage — The first Festival in St. Louis, which brought together folk dancers and singers from fourteen states, cut the pattern which was followed for the next six years as an ever increasing number followed the trails to festival cities — Chattanooga, Dallas, Chicago, and on to Washington, D. C.

American Indians opened all programs. Scattered throughout the four days activities were the folk dances, folk music, legends and folk plays presented by descendants of the English, Irish, Scottish, French, Spanish Americans, Germans and Negroes. Indigenous songs and dances were especially featured by cowboys, lumberjacks, miners, canalers and sailors. Music predominated. Practically all participants came from rural communities, brought by leaders who were specialists in some certain phases of folklore. Many of them were on the National Advisory Committee. Neither groups nor individuals were particularly taught the dances for the festivals. The participants were almost all natural born singers and dancers, who had never had a singing or a dancing lesson in their lives. They had inherited the songs and dances and the all important traditional style of doing them. The programs were presented as simply and naturally as possible, each group creating its own atmosphere. This general pattern seemed to be the logical one to follow then.

The Second Stage — However, after the first six festivals, it was inevitable that the pattern expand to include the basic cultural offerings of newer citizens from Scandinavia, Poland, Lithuania, Czechoslovakia, Italy, Israel, Greece, and other countries. Here was a rich store of folklore to add color, variety and vitality to our recreational and artistic life. Here were folksongs and dances which would, no doubt, in time, sink their roots in our cultural soil and enrich it as those brought earlier from other lands had already done. They were ours for the taking. More and more they have been included during the past

twelve years. For the first several years of these additions, only individuals and groups who had inherited their lore, used for several generations in the Old World or here, were scheduled on festival programs.

With World War II our long held isolationist theory was swept aside, and the nations of the world suddenly became our neighbors. Then it was that we in America began to see how important was the wealth of deeply rooted folk expressions which had poured into our land, in helping us better to understand the peoples of many nations with whom our destiny is now so definitely intertwined. Then it was we began to realize more fully how the folk legacies of all our people of diverse cultural backgrounds might be used to help break down barriers of prejudice and create better understanding among our own people who, often living side by side, did not know and understand each other.

During the years as war tension became more intense and a greater demand grew for simple recreational activities for young and old city and country folks alike, recently and consciously taught folksongs and dances found their places on festival programs, although they were not encouraged as were the survival forms. They were included because they had become a seemingly significant part of the leisure-time activity program in a number of communities in many states. So it was that although newer Americans took their places right by the side of the older ones, every effort was made to keep the balance, to make each program reflect in some proportion, at least, the extent to which the traditional heritages had sunk their roots here.

The Third Stage — When World War II ended and the National Folk Festival went "home" to St. Louis, our country was as alive to the value of its folk traditions as it had been indifferent when the Festival left there twelve years before; but the situation was very different. At the first Festival we were concerned with finding out what were the most significant folk traditions of the country and arousing interest in their continued use. Now we were amazed at the widespread interest; we were baffled by the ever-growing number of folk activities "running wild loose." It was a problem to cope with varying new opinions. The effect of this new born interest as far as the National Folk Festival was concerned, could not be denied. There was no question that co-ordinating, channeling and directing this new interest was in order — but how? And who was wise enough, strong enough and brave enough to attempt such venture with individualistic Americans, we wondered. Nevertheless, for the past several years we have been more and more convinced, it is a difficult job which should be attempted.

The last seven National Festival programs in St. Louis could have been filled with square dances done by groups who have recently learned them —

whose dance leaders have no qualms about changing the traditional forms — those who have no special knowledge or interest in regional characteristics of the dance. The programs could have been filled with Austrian, Russian, Polish, Lithuanian, and other such dances presented by dancers of other nationalities — those who care nothing about the spirit behind the dances and who have no knowledge of their significance or meaning to those who have inherited them.

Some of these groups, of course, have been included to reflect what is happening in different communities today, but special effort has been made to have Colorado dancers doing Colorado style dances, New England traditions presented by New Englanders, Polish demonstrations by Poles. This line grows harder to hold. While we believe it is a good thing to encourage interchange of folk traditions in many instances, if those who have inherited folk dances, music, legends, tales and other lore fail to hold on to their own special forms, encouragement should not be indiscriminate or soon the very essence and distinctiveness will be lost.

It seems reasonable to believe that following this pattern will come nearer contributing toward holding the original forms and substance of the abundance of folk tradition which can be found in our country today.

There are few countries now which are not concerned with the passing of the old way of life and the customs long cherished. Leaders in many nations, now united by the International Folk Music Council, face common problems. If Violet Alford in the *International Folk Music Council Journal*¹ had been writing about conditions in our country she could not have come much nearer telling our story. In speaking of the International Folk Music Congress and Festival in Venice in 1949, she said:

"The outstanding reflection left by all this beauty and pleasure mingled with some disappointment is a disturbing one. The social and social-political revival of folk music and dance, going on apace all over Europe, is itself creating dangers it was set on foot to prevent. Folklore in its true meaning, the original meaning of the English word, which comprises so much more than folk music and dance, is in a state of flux. The old, even so little old as pre-war, is changing; a new folklore is in the making. In the case of music and dance this is almost entirely due to the modern group of exponents, often townspeople, often artistic groups who have filched their heritage from the less lettered people. The latter, whose interest was already waning, stands aside to see with disdain or amusement (or sometimes with admiration) their own possessions in the hands of another class. Inevitably, sometimes purposefully, the thing itself changes. Another spirit prevails.

"Unless the integrity of leadership is of the strongest calibre, and unless sufficient taste, scholarship and understanding can take the place of the traditional clinging to the tradition, our heritage is lost."

In spite of the widely publicized folk activities which make the situation appear more hopeful for the future, many of our rural people who have always been guardians of folklore are not continuing their heritages; as the isolated community life breaks down more and more, much of the interest in revival is in our cities. Many of those concerned with revival are new in their interest; authenticity is overlooked by new enthusiasts; regionalism is passing; standardization is taking over; musical instruments are being discarded. Stronger and stronger grows the pressure urging the use of records in the folk festival programs. In old strongholds like New Mexico, land of the guitarists and musical instruments, recreation departments are using records altogether; in Northern Florida where interests in fiddle tunes are being revived, the steel guitar and modern instruments give the bands a different flavor. For a while ballad singers seemed on the decline. Now they are being brought back, but often the so-called "hillbilly" instead of the traditional style holds sway.

The paradoxical situation of folklore emphasis centering now in cities, being abandoned in the rural areas, would leave us with little hope for the future if therein lay our only chance. It is interesting, however, to speculate as to the value of this new urban movement, in years to come telling us of this period, of the mood of today. But that is another story.

The old roots in our country are still alive. If we had none recorded as such, much of our history could still be found lingering or flourishing in various communities. If the unparalleled interest and activity found everywhere can be channeled in the right direction, and given time to be firmly established, there is no reason for us to be pessimistic about the future. It does not seem likely, however, that many of the traditions will long remain to enrich the soil from which they sprang unless conscious effort is made to hold them now. Fortunately many roots of our folk practices have sufficient substance upon which to build real revival.

Dr. Ralph Vaughn Williams of London, President of the International Music Council, and President of the English Folk Dance Society, in a recent issue of the *Journal of the International Folk Music Council*,² made the following remarks:

"I daresay you know that the English Folk Dance Society exists for the purpose of preserving the folksongs and dances of England . . . the disseminators and preservers do not always see eye to eye. The disseminators are so anxious that the whole country should take a practical part in our discoveries that they are sorely tempted to put quantity instead of quality. The preservers, on the other hand, are too apt to allow folksongs and dances to become dead art, an affair of libraries and dry discussion."

We find that this statement also applies to the situation in our own country. We take it that Dr. Williams, by the term, preservers, means the scholars who record, collect, analyze and classify folksongs and other lore; by disseminators, he must mean what some of our folklorists have called "festival people." We feel that in our country both are preservers and both disseminators. Had it not been for those who have done research and made their findings available, thus disseminating information, there could have been no revival of interest and teaching as we find it on every hand today. Scholars have led the way, and "festival people" who get much of their information first hand from the singers and dancers and tale tellers are also increasingly utilizing folk research publications.

If there is a line of division in our country between these two groups, it should be obliterated by efforts on both sides with all possible speed. It will take both the so-called preservers and disseminators consciously working together to maintain the basic folk traditions which the onward sweep of a new civilization threatens to obliterate in every state of the Union.

The chief interest of the National Folk Festival leaders in community folk festivals was, originally, to help locate talent for the National program. However, before the first year was over the value of the local gathering for its own sake became evident. Since then, in each state where the National has been held, and in a number of others, we have encouraged and actually directed folk activities on a community, state, and regional basis.

The National Folk Festival can be held only once a year; it can include only a limited number of participants and reach only a limited audience; but folk activity programs in various communities and states can reach more people and help to furnish a leisuretime activity program, which has never ceased to be needed in rural communities throughout the land. These gatherings can do much to keep alive and prospering the homespun forms of recreation for the future.

There are a considerable number of community festivals which grew directly out of National Folk Festival incentive or were actually developed and presented by the Director of the National Folk Festival. Twenty Ozark Festivals in Missouri and Arkansas were produced before the first occurrence of a National in St. Louis in 1934; four Tennessee Mountain Festivals and the Pennsylvania Folk Festival in Allentown, prior to the second Festival in Chattanooga; thirty Texas Festivals; four in Oklahoma, four in Louisiana and the Pennsylvania Folk Festival at Lewisburg, preliminary to the third in Dallas, and Illinois and Wisconsin Festivals in connection with the fourth in Chicago.

During the five years the National was held in Washington, D. C., Dela-

ware had a state festival for three years. Upper Marlboro and Frederick, Maryland, Remington and Fairfax, Virginia, as well as the University of West Virginia, had folk gatherings, fiddlers' festivals and square dance contests. A number of the schools in the District of Columbia presented evenings of folksongs, music and dances. Many of the schools also introduced folk activities in the regular curricula. Certain St. Louis schools likewise further emphasized folk expressions, and some used the folk festival as commencement exercises.

A Camden County Festival was given at Camden, New Jersey, preliminary to the tenth National Festival; The Central Young Men's Christian Association in Chicago developed a Chicago Festival; and the School of Organic Education at Fairhope, Alabama, held the first Alabama Folk Festival.

Active National Folk Festival cooperation was given in connection with the Southwestern Folk Festival at Kansas City in 1936; the California Folk Festival at the San Francisco Exhibition in 1938; a series of two hundred Folk Festivals and Fiestas in the state of New Mexico as a part of the Coronado Cuarto Centennial in 1938; the New England Folk Festival in Boston in 1942; and the Fitchburg, Massachusetts Folk Festival in 1943.

The All Texas Folk Festival, sponsored by the Houston Festival Association, took place in the fall of 1950; the Southwestern Folk Festival was held in Albuquerque in 1952; and the All Florida Folk Festival, on the Stephen Foster Memorial grounds, White Springs, Florida, May 1953, was the latest festival under the direction of the National Folk Festival Director.

The influence of these festivals and of those not connected with the National, but whose over all objectives are in general accord, even though they may differ in emphasis and detail, cannot be overlooked in reckoning either the revival of interest of today or the fate of the traditions of the future.

We wish we might report one hundred percent continuation of community folk activities which we have helped originate. Alas, we cannot!

The program of the National Festival, and of its community plans, has been curtailed and circumscribed by financial limitations. The only money available for its program, from the beginning until now, has been a most modest amount allowed by guarantors for four months work each year in the Festival city. The money taken in at Festival time from gate receipts goes to repay the sponsors. This amount has not been adequate to make it possible to help continue community festival plans in many localities where they have been begun through the ingenuity of the local and state groups working with festival leaders.

It must of necessity draw its strength from community, state and regional activity while, at the same time, it helps to inspire them. Our special efforts

now are still bent to extend further the establishment of local folk festivals throughout the country.

It is heartening to note that while rural folks are, to a large degree, neglecting the old customs and crafts, certain other festivals, and enough to count, are still holding to the basic objectives in their states and regions. Important among them are the following:

(1) The Mountain Song and Dance Festival, Asheville, North Carolina, for more than twenty-five years has been conducted under the direction of Bascom Lamar Lunsford.

(2) The Mountain Festival, held the past eighteen years usually at Berea College, Kentucky, under guidance of Southern Mountain Workers, whose programs, while still not ancient or outmoded, allow no bowing to the "new-fangled."

3. The County Dance Society Festival, New York City, solid and fundamental, for more than twenty-five years under the direction of May Gadd, has featured English and American square dances.

(4) International Institutes festivals, an outgrowth of World War I, have brought together new immigrants; their Festival of Nations at St. Paul has been outstanding.

(5) Square and Folk Dance Festivals by the California Folk Dance Federation and federations in twelve western states have been giant affairs, often bringing together as many as 2,000 dancers.

The necessity of this kind of activity becomes more urgently evident each year, as our paths lead us from state to state.

Those who look beneath the surface can see the influence of three kinds of present day leaders. All are important, but we believe that one is more important than the other two as far as the future, or the deepest satisfaction of the present, is concerned. These leaders may be briefly categorized as follows: (1)

The purist, who believes that the traditional expressions should not be touched unless it is possible to present them in their original state — the state which he considers authentic. While seldom does a folk festival measure up to the purist's standards, it comes nearer because his kind exists. He is valuable to the cause because he is the balance wheel. He helps to set the goal for which to reach.

(2) *The "for-fun-only"* singers and dancers who have no regard for folk expression except to meet the immediate need for fun. Often this kind of leader has no qualms whatever about changing folk dances or songs. The majority of this class usually have no such inherited arts and no special knowledge of the past or the potential value of any phase of folklore. However, if the present

day "for-fun-only" dancers across the breadth of this land do no more than lighten the load and relieve the tension felt today, they have served a very real purpose. Time, only can give the definite answer as to the value of this group. (3) *The middle ground leader*, who finds the most satisfying and lasting satisfaction in following the traditional in form, substance and spirit, but allowing for the inevitable changes which unconsciously come about to help make traditional expressions better meet the needs of the present.

National Folk Festival Advisors generally believe the middle-ground leaders' point of view to be the most logical one to uphold, knowing that folk ways have never remained static, realizing that unless a song or dance has certain characteristics it has no right to be classified as "folk." Unless it is genuine, it is not reflective of the race or nationality that created it; therefore it loses its force in helping to bring about understanding among peoples. Unless it is genuine it is not likely to last. It is not a basic culture. It will go the way of all fads.

While the festival movement has bent and bowed to modernity, realizing that to overlook the present is shortsighted, it has nevertheless struggled to hold to fundamentals. Below is shown the general plan, as it appeared with little change from the original, on the letterheads designed for the Sixth Annual Festival in Washington, D. C. in 1939.

GENERAL PLAN

The National Folk Festival has as its objective the bringing together of groups from various sections of the United States, with the characteristic folk expressions of each, in the faith that national incentive gives encouragement to regional festivals, and that continued participation in such festivals keeps alive the fine traditional customs associated with the founding of this Nation. In addition to serving as a record of the social life of early America, and a later America as well, the festival furnishes a basic, cultural, leisuretime activity program, and presents material which may inspire future artistic creations.

Five annual National Folk Festivals have been held since 1934 in St. Louis, Chattanooga, Dallas, Chicago, and Washington.

The program includes presentation of folk music, folk plays, folk dances, legends, superstitions and exhibits of folk arts and craft.

Folk Music — Two divisions will be made: *First*, the singing and playing of traditional folk music, ballads, folksongs, sea chanteys, river songs, Indian songs, cowboy ballads, worksongs and spirituals; performances on the fiddle, dulcimer, banjo, guitar, harmonica, as well as instrumental presentations by groups. *Second*, the rendering of compositions, choral and individual, based on American folk music.

Folk Dances — Any American folk dances, such as square dances, singing games and Indian dances will be admitted.

Folk Plays — Traditional folk plays may be presented. The committee on selection may choose also a number of suitable plays, which utilize native folk material from the different sections of the country, for production during the festival.

Folk Arts and Handicrafts — The Handicraft Exhibit will include patch-work quilts, woven quilts and blankets, hooked rugs, bead work, wood and metal work, carving, pottery, and examples of other creations of the people. Weaving, sewing and other folk arts and handicrafts will be demonstrated.

Legends and Superstitions — Tall tales of the lumberjacks, legends of the pirate days, superstitions of the mountains will be told in special sessions.

Conferences — Morning meetings of participants and authorities whom the festivals draw from various sections of the country.

Whatever changes have taken place have been within the framework of this plan. The following excerpt is taken from the Program Plans Bulletin for the Nineteenth Annual National Folk Festival held in St. Louis, April 1953.

WHAT THE PROGRAMS INCLUDE TODAY

There are five special divisions:

(1) *Early American traditions*, such as those of the Indian, Spanish American, English, Scottish, Irish, Welsh, German, French, Negro and other such heritages which have been handed down orally from early colonists to their descendants.

(2) *Indigenous folklore* (often based on Old World background). Songs and other lore of the cowboy, lumberjack, sailor, canaler, miner and other occupational groups. Superstitions, children's rhymes, legends, ghost, witch, fairy tales, riddles and other lore which has sprung up here.

(3) *Folk heritages of newer Americans*, who have more recently brought their cultural contributions from the Old World — Polish, Italian, Ukrainian, Jewish, Greek and others.

(4) *Best examples of more recently learned folksongs, dances and other lore*, those which have been consciously and more recently learned by those who have not inherited any kind of folk expression.

(5) *Exhibits of arts and crafts*.

TODAY'S OBJECTIVES

Festivals have always been chiefly for joy, release of spirit and self-expression, no matter what other more seemingly serious purposes they might also have served. However, nothing of the gaiety of the National Folk Festival has been lost because many of those who participate in them are now merry makers with a purpose, keenly conscious of the meaningful possibilities of folk activities which bring together groups of diverse cultural backgrounds in a spirit of unity and mutual appreciation.

As long as our people can come together in friendship and good will to present the folksongs and dances of their choice or inheritance, regardless of race, nationality or creed, we can rest assured that cultural freedom, now denied many peoples of the world, is still our precious heritage. The very fact that such gatherings can take place in these days when racial and national antagonisms sweep the world is one of the proofs of the democracy we claim and are trying to hold and make more real.

The objectives of the National Folk Festival, as expressed for the past ten years or more are as follows:

- (1) To encourage the use of folk songs, music, dances and other lore through folk festivals and other activities and thereby help to meet present day recreational needs for both urban and rural folks;
- (2) To help preserve and keep flourishing the traditional expressions which reflect life as it has been lived in the United States, and in the other countries from which our people have come;
- (3) To so utilize the wealth of cultural legacies, which have poured into our country, as to create better understanding and stronger unity of our own people;
- (4) To help develop a more genuine appreciation of the fundamental cultures of our world neighbors by showing, through demonstrations, the similarities of the deeply rooted diverse folk traditions assembled here in these United States.

Those connected with this fast-growing festival movement make no claim to have found a way to bring about a perfect festival, but each year, as all of us become more aware of its import, we try harder. As the writer of this article has seen varied folksong and dance groups over and over again at community and national folk festivals, and has done research in origins, history, and forms of folk materials, it seems evident that there is a universal pattern into which many of the folk expressions fall, regardless of the race or nationality of their creators. Many of the folk dances from different countries reach back in origin to a common source in the long-remembered past. Many of the folksongs of all peoples have the same general themes, and dance patterns follow the same old forms of line, circle, and square. Of course, there are recognizable differences. The inexplicable spirit which somehow reveals itself as characteristic of different races and nationalities influences the details of the execution. There are colorful costumes typical of each country and other differences which cannot be overlooked. But the similarities in origin, subject matter and pattern of our basic cultural heritages, evident even to the laymen at festivals, makes us believe that the peoples, themselves, the world over, are much more alike than we have made ourselves believe.

Up to the present time, our folk traditions have, in the main, been carried

on as unconscious arts by those who had inherited them. As long as that was true, it was not necessary to be concerned so much about their future, but a new way of life makes a conscious, educational approach toward rediscovery and teaching necessary. Thought must be given to the concerted effort in setting common standards and objectives among folklorists, as well as among festival and recreation leaders. At first, academic folklorists worked independently without a definite, common plan of procedure. Gradually a plan evolved and standards were set, made up of the experience of those who had worked in various fields of folklore. Undoubtedly the time is at hand for festival leaders to attempt to set mutual and genuine standards in the use of folk expressions, as folklorists have already done in the scholarly work of collecting, recording and analyzing them.

¹⁴"Dances and Music at the International Folk Music Congress and Festival in Venice," 1949, *Journal of the International Folk Music Council*, London, Vol. II, 1950, pg. 5.

¹⁵*Journal of the International Folk Music Council*, London, V, 7.

THE INTERNATIONAL FOLK MUSIC COUNCIL

by
Charles Seeger

The International Folk Music Council was established in September, 1947, at a Conference held in London, attended by representatives from twenty-eight countries. It is governed by a General Assembly, consisting of representatives of national committees and individual members from about fifty different countries. The General Assembly appoints an Executive Board to act on its behalf. The present members of the Board are drawn from fifteen countries, including the U. S. A. It is a nonpolitical organization and is one of the four original constituent bodies of the International Music Council (UNESCO).

The objectives of the Council are (1) to assist in the preservation, dissemination and practice of the folk music of all countries; (2) to further the comparative study of folk music; (3) to promote understanding and friendship between nations through the common interest of folk music.

The Council endeavours to promote these objects by the following ways:

(1) *Conferences and Festivals*

It organizes annual conferences and occasional festivals. Its conferences have been held at Basle (1948), Venice (1949), Bloomington, U.S.A. (1950), Capatija, Yugoslavia (1951), London (1952). An international festival was held in conjunction with the Venice meeting and a national festival with that in Yugoslavia. At the London Conference, which was attended by representatives from thirty-one countries covering the five continents, the main subject of discussion was the role of folk music in education and recreation. A World Festival of Folk Dance and Folk Song will be held at Biarritz under the auspices of the Council, July 9-15, 1953.

(2) *Publications*

The Council publishes an annual Journal (Volume V appeared early in 1953). In it are included the proceedings of the preceding conference together with articles, reviews of books, periodicals and phonograph records of the folk music of the whole world. It also issues occasional bulletins, of which there have been six to date.

In 1951, the Council published a thirty-page *Manual for Folk Music Collectors*. It is now engaged in the preparation of an international catalogue of authentic folk music records, and an international folksong book for use in schools.

(3) *Cooperation with Radio Organizations*

An outcome of the London Conference has been the formation of a special committee with the following terms of reference:

(a) to collect information about recorded folk music in the possession of broadcasting organizations and national institutions specializing in folk music;

(b) to cooperate with these institutions in the methodical recording and preservation of authentic material in the field of folk music, especially in countries where this is not already being done, and in the dissemination of authentic folk music through the medium of sound and visual broadcasting by facilitating the preparation of radio programs with suitable presentation and by organizing the exchange of material between these organizations.

The Committee will shortly be holding its first meeting in Paris.

(4) *Bureau of Information*

The Council operates a Bureau of Information from its headquarters in London.

(5) *Other Projects*

Other projects which come within the scope of the Council's activities are

(a) assistance to learned societies and to individual experts in the collection of authentic traditional material;

(b) creation of regional committees for the purpose of comparative studies;

(c) publication of a bibliography and a directory of organizations concerned with folk music;

(d) formation and encouragement of disc and film archives.

Annual dues of members cannot, of course, be expected to finance such a variety of projects. The Council has not been able to undertake any of those listed under No. 5 above, and those on which it is at present engaged are carried on only by the single-minded devotion of its Honorary Secretary, Maud Karpeles, whose imagination, efficiency and resourcefulness has given it life these six years. An annual grant of \$500 (less a refund of \$50) towards the cost of the Journal is received from UNESCO through the International Music Council. This covers approximately one-half the cost of production. In addition, a small grant, sufficient to cover only part of the expenses, is being made towards the cost of the Song Book, and another, of \$300, has been allocated for the preparation and publication of the catalogue. Contributions varying from 20-50 have been received from nine governmental bodies of learned institutions, amounting in all to nearly 250 (approximately \$800). The remainder has been collected in small subscriptions mostly of £1 (about \$2.84).

To bring about more effective cooperation with the Council, the American Folklore Society has set up a Committee on Folk Music (to include also Folk Dance) whose first task is to organize those members of the Society who are also members of the Council as a National Folk Music Committee of the United States. It is hoped that the work of this Committee will get under way during the present year.

Washington, D. C.

THE AMERICAN BALLAD LIST — 1952

The Survival of Child Ballads in America

by
Branford P. Millar

In the fall of 1949 at the request of Alton C. Morris, chairman of the Committee on Folksong of the Popular Literature Section of the Modern Language Association, I set out to bring up to date "The American Ballad List" which the late Professor Reed Smith had last reported in 1937. When I had checked through a good many books and articles¹ and had designs on others, I learned of Professor Tristram P. Coffin's forthcoming bibliography *The British Traditional Ballad in North America* and forthwith suspended what threatened to be a supererogatory project, despite Mr. Coffin's generous offer to assist in it.

As a compilation of all Child texts printed in America, Mr. Coffin's work, published in 1950, is of course of far greater scope and usefulness than the Smith checklist or a current revision of it. It does not, however, present any overall statistics, nor describe the results of collection in recent years. On these matters I venture to make a few observations, based on my own incomplete notes now brought up to the end of 1952, and on his bibliography virtually complete up to May of 1950. I do not offer my summaries as final or accurate, for I have not been able to see a few publications, and I have rounded off some figures, knowing them to be rough calculations. But until a more enterprising statistician comes forward, the company of ballad students may be content with these tentative statements. Notices of additions and corrections will of course be thankfully received.

At the outset it should be noticed that the recovery of additional Child ballads in America suddenly, and perhaps finally, has diminished, even while more numerous variants of previously encountered ballads are being collected. To look back for a moment, we recall that Professor Child in the 1890's had found a few ballads — thirty-eight, it appears — in America² and expected few more,

¹For assistance in this survey I am indebted to Mrs. Elizabeth Calkins.

²According to Professor Kittredge's estimate (reported by Reed Smith in *JAF*, XXVII, 1914, 56-8), Child printed twenty-seven ballads in fifty-seven variants gathered in America. The American origin of some of these is apparent — and of the most creditable repute as traditional. No. 2 J, for example, was "communicated by Rev. F. D. Huntington, Bishop of Western New York, as sung to him by his father in 1828, at Hadley, Mass.; derived from a rough, roystering 'character' in the town." No. 10 U was from W. W. Newell, "as repeated by an ignorant woman in her dotage, who learned it at Huntington, Long Island, N. Y." In other cases, the American provenience is veiled. His 96 F was "from Miss Mar-

but that his followers found many. By 1912, Professor Belden was able to print a list by Phillips Barry of fifty-two recoveries (*JAF*, XXV, 1-23). From 1914 until 1937 Reed Smith made regular reports: seventy-three in 1914 (*JAF*, XXVII, 55-66); seventy-six in 1915 (*JAF*, XXVIII, 199-203); ninety-five in 1928 (*South Carolina Ballads*, pp. 76 f. and 169-174); 109 in 1934 (*JAF*, VLVII, 64-75); 117 in 1937 (*SFQ*, I, No. 1, pp. 13-17, and No. 2, pp. 7-18). As it stands this last figure should be reduced to 116, since Smith counted in his total both "The Jolly Beggar," Child No. 279, and "The Gaberlunyie Man," which he added as 279 A.³ There are three more titles in Smith's list which must be consigned to the category of "lost or strayed." Two of his announced discoveries cannot be located at all, Nos. 36 ("The Laily Worm") and 66 ("Lord Ingram"); one other, No. 24 ("Bonnie Annie"), did not materialize into a *bona fide* version.⁴ As far as I can tell from my own observations and from Coffin's bibliography, 113 of Smith's 116 can be counted as recovered by 1937 (not counting traces, unconfirmed reports, etc., which I will list separately). Of these all but five, I believe, have by now (though they had not then) been published. Variants of Nos. 19 ("King Orfeo") and 90 ("Jellon Grame") have been described by Arthur K. Davis (in *Folk Songs of Virginia*, 1949) from texts collected in 1934 and 1914 respectively. Nos. 39 ("Tam Lin"), 156 ("Queen Eleanor's Confession"), and 178 ("Captain Car") are among the un-

garet Reburn, as sung in County Meath, Ireland, about 1860"; the lady was a resident of Iowa when she sent this text to him about 1881. His 219 C was "from memory by Dr. Thomas Davidson as learned in Old Deer, Aberdeenshire"; this gentleman seems to have been a peripatetic Scot who lived in Massachusetts, New York, New Jersey, and Missouri. Since Child was primarily concerned with filling out the British tradition, quite naturally he would, if he could, indicate the British origin rather than the accidental place of collection, especially if he had no evidence of the existence of a ballad in American tradition.

Kittredge also estimated that Child had additional texts of some twenty ballads collected from America which he did not print. Altogether he seems to have had texts of thirty-eight ballads, a pretty good beginning.

"Whether the latter is a separate ballad or a derivative of No. 279, it does not represent the recovery of an additional Child ballad, any more than numerous other texts collected by Child or others would.

"No. 36 he announced in 1937 as being in the North Carolina Brown collection; it does not appear in the recent published edition. No. 66 he said in 1934 had been reported by Barry from Kentucky; he kept it in his 1937 list, but I have not found any published record of it, nor has Mr. Coffin; perhaps it is in Barry's MSS. The report from Barry of No. 24, announced by Smith in 1937, was based on four lines which, as Mr. Coffin points out, are uncertainly related to the Child ballad. I have listed Nos. 66 and 24 among "traces." In 1937 Smith also announced Nos. 31 ("Marriage of Sir Gawain") and 56 ("Dives and Lazarus") to be new recoveries in the Brown collection. Publication reveals the latter text not to be the Child ballad but, like several others previously collected, another version of the story; the former appears not at all, but its story also has been found elsewhere in related texts. I have listed both as "derivative," No. 31 with misgivings.

published texts sent to Child by Margaret Reburn of Iowa — it is my intention to publish them soon.⁵

While we are rummaging in the lost and found department, we can resurrect one more Child title, damaged but still recognizable. Mr. Coffin has noticed that two portions of the story of "The George Aloe and the Sweepstakes" (No. 285) are separately preserved in ballads earlier recorded and published, and that together they give the ballad's complete narrative. We may reasonably, I think, add this title as existing in a derivative state.

The "adjusted 1937 total," then, gives us 114 Child ballads in one shape or another, which if they were not "handed down" were at least "taken down" in the United States and Canada. Of these 109 are now on the record in print. The extent to which "survival" in America means "traditional" (whatever this latter term means to each of us) in America is another question.⁶

"Reed Smith included these Child MSS texts in his first list in *JAF*, XXVII. Mr. Coffin's bibliography does not mention them, nor does it include as published American variants Nos. 96 ("The Gay Goshawk"), 219 ("The Gardener"), and 252 ("The Kitchie-Boy"), which Smith's first list also indicated to have been printed by Child from Reburn and Davidson texts. To what extent these should be considered as "American" is a matter for debate; see the following note.

"Some texts certainly were obtained by transients or recent immigrants; neither my notes nor those of some editors are always clear about this; and even a visitor might have passed something on to his hosts as well as to the young man with the notebook or recording machine. A few cases will illustrate the problem. "The Whummil Bore" (No. 27) and "The Queen of Elfan's Nourice" (No. 40) were collected in 1906 from a woman of Dumfries, Scotland, on a visit to relatives in Wisconsin — she was warranted to be unable to read or write and to have obtained these and other ballads from her parents (*JAF*, XX, 1907, 154-6). No other texts of these ballads have been recorded in America, although Barry found two men who said they recognized the story and the chorus of the former (*British Ballads from Maine*, 1929, p. 407). "Willie Macintosh" (No. 183) and "The Broom of Cowdenknows" (No. 217) were obtained by Barry in 1927 from a New Brunswick woman who had come from Kirkcudbrightshire, Scotland, about sixteen years before; the former was given only in spoken recitation, and neither ballad has been found elsewhere in America. Nos. 39, 96, 156, 178, 219, and 252 (mentioned above, see notes 2 and 5) were obtained some seventy years ago in America from Miss Reburn and Dr. Davidson, both rather bookish people who had transported them from their Irish and Scottish homes. With two insignificant exceptions they have not been detected elsewhere on this side of the Atlantic. The story of No. 96 was vaguely recalled by a Yorkshireman who spent his last days in Vermont (*JAF*, LXIV, 1951, 130). Dorothy Scarborough printed (in *A Song Catcher in Southern Mountains*, 1937, p. 250) a version of No. 39 ("Tam Lin") which is a masterpiece of mixed and undocumented sources: a Connecticut woman sang it to her and later sent her the words and music, reporting that the first stanza and melody were from Elinor Wylie, who learned them from her Irish nurse and who didn't give the rest of the ballad to the woman because it was too long and much the same as in Child, and who also had had the melody fitted for her by Padraic Colum to the words from a book of Irish folksongs. There is something rather agreeably imprecise about the documentation of this latter piece — it somehow corresponds with one's notion of how ballads and tunes passed up and down the social ladder in the old days, a conflation of backstairs and drawing-room tastes, but

Since 1937 the inventory of titles has increased by ten. Three have been published. Two of these are in the *Frank C. Brown Collection of North Carolina Folklore* (Vol. II, 1952): "The Wee Wee Man" (No. 38) and "Child Waters" (No. 63; Randolph has also produced an Ozark fragment). The third is "Rare Willie Drowned in Yarrow" (No. 215); this was printed in Mary O. Eddy's *Ballads and Songs from Ohio* (1939) as a version of No. 214, a ballad with which it has long ago got itself nicely ensnarled, but in my estimation Mr. Coffin convincingly demonstrates that the Ohio text is preferably to be considered as a version of "Rare Willie"—besides, Child 214 is recorded elsewhere in America! There are seven more not yet published. It is reported that Helen Hartness Flanders has recorded texts of "St. Stephen and Herod" (No. 22), "The Rose of England" (No. 166), and "John Thomson and the Turk" (No. 266) and will publish them in a new collection of New England ballads she is preparing.⁷ Dr. John Greenway has recently informed me that he has recorded several Robin Hood ballads and has kindly allowed me to examine texts of them which he is preparing for publication. Among them are four new survivors: "The Birth of Robin Hood" ("Willie and Earl Richard's Daughter," No. 102), "Robin Hood and the Beggar, I" (No. 133), "Robin Hood and Allen a Dale" (No. 138) and "A True Tale of Robin Hood" (No. 154). With good reason Dr. Greenway suspects that Child may be the source of the texts, though his informant vehemently denies having got them from anyone but her great grandmother. He feels sure that she has had them for at least twenty years, and she sings them without reference to written texts, *even* the "True Tale." (Now perhaps we can expect to discover the "Gest" in oral circulation!) The texts follow Child at times quite closely, but by no means verbatim, in fact with a good deal of interesting variation. Tentatively, at least, they are added to the list of American survivals.⁸

we prefer to think that the legerdemain of tradition is not quite so transparent as this; at any rate, no more than the first stanza of the text published by Professor Scarborough clearly represents a certified *recollection* of tradition, American or otherwise.

And finally, there are more cases than one wishes there were of published ballad texts "sent in" by Mrs. Doe "of Maine," or Mrs. Roe "of Boston, a native of Ireland."

"*Vermont Historical Society, Proceedings*, New Series, VII, No. 2 (1939), 73-98, and *JAF*, LXIV (1951), 130 f. She has also found traces of three more titles new to America, faint recollections of Nos. 25, 143, and 176 on the part of a Yorkshireman who spent his final days in Vermont; these were transmitted to Mr. Coffin for publication in *JAF*, loc. cit. An imperfect recollection of the story of No. 96 is also described there as a "first appearance," though as I have earlier noted, it was published by Child in a fragmentary version from Miss Reburn of Iowa.

"Dr. Greenway also has received from the same informant a Robin Hood ballad utilizing several stanzas of "Robin Hood's Birth, Breeding, etc." (No. 149). The ballad itself, which he entitles "Robin Hood Learns of his Father," is a latter-day fabrication. Accordingly,

This gives us 124 titles surviving in America in one condition or another, and since recent publications have given us versions of ballads previously listed by Smith but not then published (as "Thomas Rymer," No. 37, and an abbreviated version of "Robin Hood and Guy of Gisborne," No. 118, both in the Brown collection), we have the evidence for 112 in print.⁹ By way of filling in the stock, a few ballads have been recently elevated from a fragmentary to a fairly complete status.

Of the total survivals 103, as near as I can tell, are represented by texts that are in themselves complete or nearly so; at least they tell a major portion of the story, even though incidents and details may have been reduced somewhat or altered from earlier versions.¹⁰ In the following list these are given unmarked. There are sixteen "fragments"—incomplete texts usually of several stanzas or at least more than one four-line stanza, or if texts complete in themselves, telling only a minor part of the story. These are marked with a single asterisk. Five ballads are extant only in "derivative" texts—secondary versions of Child narratives, fairly clearly based on, or related in several important details to, a particular Child ballad itself or its story.¹¹ These are marked with a double asterisk.

In addition there are miscellaneous traces of at least seventeen more. These are given separately below. They may consist of a line or two of the text (or no more than four lines—more than this I've called a fragment), a recollection or recognition of the story, ballads loosely or doubtfully related to Child, or unconfirmed and doubtful reports of recoveries of ballads. Adding the traces to the primary list of survivals, we have a grand total of 141.

without any more conviction of authenticity than I have about several other titles, I have added No. 149 to the list of "traces."

⁹The unpublished ballads are specified in my list.

¹⁰I am uncertain about Mrs. Flanders' texts of Nos. 22, 166, 266, but am counting them in this category. For the remainder of the unpublished texts I have seen either the texts or a description of them.

¹¹The lines between a "true version" of a Child ballad (which in itself admits of considerable variation) and a "derivative," and between the latter and a "loosely related" ballad, are of course sometimes hard to define, and must be rather arbitrary. Not being able to examine all the texts first hand, I have often depended for my classifications on available descriptions of texts. Coffin's bibliography is very useful in this respect, although I have departed at times from his expressed or implied classifications, as in the case of "The Jolly Beggar" (No. 279), which, since it was published in an older songster and has been found more recently in oral fragments, I have included among primary texts and not as derivative only. In my list I have not indicated fragments or derivatives if there is a "complete" primary text, even though in some cases, notably "The Lass of Roch Royal" (No. 76) and the "Ravens-Corbies" (No. 26), the primary text may be much more rarely encountered than derivatives, fragments, or traces.

It is hard to evaluate the traces given in my supplementary list, especially if we consider the circumstances under which some of them were elicited. A spontaneous recollection of a few lines or the story of a ballad is one thing — a prompted response may be quite another.¹² For that matter, when the accidents of one man's memory — whether his recall is total, partial, or very vague — are the determining factors in whether we consider a ballad to have "survived" in America, then at this point our interest is entirely statistical. From another point of view, the mere survival in whatever condition of one or two texts, or even of several of them in different parts of the country, is really of very little interest. Yet all in all, the fact that nearly half of Child's 305 British ballads have in one way or another found their way over here is in itself a remarkable demonstration of the strength of tradition. The more so when we assume, as I think we can, that others were here once and have disappeared.

As to the current status of this balladry in America, some figures about the published collections of the last fifteen years will tell us something. In about twenty-five books and pamphlets and as many articles appearing during this period I have counted about 975 exemplars, of which about 165 or seventeen per cent would seem to be fragments. A good many of these texts were actually taken down before 1937. These are all published texts, not including references in works such as the Library of Congress *Check-List* (1944) and other indexes of collections by Arthur K. Davis in *Folk Songs of Virginia* (1949) and Helen H. Flanders in *Vermont Historical Society, Proceedings* (1939). There are of course countless texts still in private and public collections — some, according to announcements, struggling to the light of publication, others permanently interred.

The published texts come from some thirty states, and from Nova Scotia

¹² Into the latter class fall several from Phillips Barry. He would report that one person recognized No. 86 as heard in Ireland in her childhood, or another remembered eight stanzas of No. 204 as being sung by sailors. Several were from one Capt. Donovan who used to spend his spare time in port browsing in libraries and bookstores and who became so well read in English and Scottish history, said Barry, that a ballad with Wallace (No. 157) for a hero would easily be recognizable by him, and he knew parts of Child A and G.

Even without the intervention of bookishness one would expect to be able to raise many ghostly recollections of ballads, what with their overlapping incidents and their commonplaces of diction. We cannot forget Dr. Johnson's expectation that if he were to write an epic poem on Robin Hood, half of England, to whom the names and places he would mention in it were familiar, would believe and declare they had heard it from their earliest years. I remember a coarse story I heard as a boy in western New York that could easily after many years be metamorphosed into a recollection of "Get up and Bar the Door" (No. 275).

There are doubtless more "traces" of ballads than I have recorded. Without much interest in them I have noted only those that come readily to hand.

and New Brunswick. The Northeast and Southeast, the seaboard and Appalachia, are now represented along a pretty solid front. No longer, however, is it possible to look on this area as the United States of traditional balladry, whether or not they are the chief fountainheads. More and more ballads are being recorded from the hinterland. In the past fifteen years there have been substantial numbers in Michigan, Ohio, Indiana, Illinois, Missouri, Arkansas, and Texas, and a few from Wisconsin, Utah, Oregon, and California. The largest numbers have come from Missouri, published by Belden and by Randolph, and North Carolina, whose Frank C. Brown collection has just been edited by Belden and Hudson.

As to the popularity of certain ballads, I have not tried to keep track of regional favorites, but I found "Barbara Allen" (No. 84), "The House Carpenter" ("James Harris — The Daemon Lover," No. 243), and "Lord Thomas" (No. 73) easily running up the highest totals. In rough order after them are "Lady Isabel" (No. 4), "The Maid Freed from the Gallows" (No. 95), "Lord Lovel" (No. 75), "The Twa Sisters" (No. 10), "The Gypsy Laddie" (No. 200), "The Sweet Trinity" (No. 286), "Lord Randal" (No. 12), "The Farmer's Curst Wife" (No. 278), "Fair Margaret and Sweet William" (No. 74), and "The Elfin Knight" (No. 2), with "Our Goodman" (No. 274) and "The Wife of Usher's Well" (No. 79) prominent among others that make a fair showing.

A few final observations. Judging from the record of recent publications, and from a kind of official admission recently made by the English Folk Dance and Song Society (in the Introduction to *An Index of English Songs*, 1951), ballad-collecting seems to be regarded as a practically finished job in England. Certainly that is not so here. At least not quantitatively, at the rate we are going. Gradually, by an obvious and inexorable process, as there are fewer new titles added, there is more repetition of those previously recorded. Nevertheless every new collection seems to provide some especially appealing variants, and now and then there are some which reveal important modifications of tradition. Interest in the Child ballads increasingly centers in the study of variations, and there will be more grist for this academic mill. The ballads themselves in America are now vestigial remnants of tradition in a society which, in developing new organs of communication, has generated a uniform popular taste where the ballads are swallowed up. They are a moribund tradition. And so, as we collect more and more texts, we must recognize that we are mopping up isolated pockets of resistance that so far have been bypassed, and that even as we extend the geographical range of recovery, we can expect the pickings to get thinner and thinner until they reach the vanishing point. Eventually they will not live in active "tradition" at all, and whatever popular knowledge there is

of them will be in the nature of a "revival," fostered perhaps by the mechanical means of reproduction and by the concert and night-club performances (in Town Hall or at some Poosie Nancie's Uptown) that keep a mild fad going for them now.

CHILD BALLADS IN AMERICA — 1952

- | | | |
|-----------------------|-----------------------------|-------------------------|
| 1. Riddles | 79. Wife Usher's Well | 183. Will Macintosh |
| 2. Elfin Knight | 81. Little Musgrave | 187. Jock o' Side* |
| 3. False Knight | 83. Child Maurice | 188. Arch o' Cawfield |
| 4. Lady Isabel | 84. Barbara Allen | 199. Bon House Airlie |
| 7. Earl Brand | 85. Lady Alice | 200. Gypsy Laddie |
| 10. Twa Sisters | 87. Prince Robert | 201. Bes Bell & M G* |
| 11. Cruel Brother | 88. Young Johnstone | 208. Ld Derwentwater |
| 12. Ld Randal | (90. Jellon Grame) | 209. Geordie |
| 13. Edward | 93. Lamkin | 210. Bon Jas Campbell |
| 14. Babylon | 95. Maid Freed Gallows | 213. Sir James Rose |
| 17. Hind Horn | 96. Gay Goshawk* | 214. Braes o' Yarrow |
| 18. Sir Lionel | 99. Johnnie Scot | 215. Rare Will Drown |
| (19. K Orfeo*) | 100. Will o' Winsbury | 217. Broom of Cowden* |
| 20. Cruel Mother | (102. Birth R H/Will & ERD) | 218. False Lover Won |
| (22. St Stephen) | 105. Bailiff Daught Isl | 219. Gardener* |
| 26. Three Ravens | 106. Famous Flower Serv | 221. Kath Jaifray |
| 27. Whummil Bore | 110. Kn & Shep Daught | 225. Rob Roy* |
| 31. Marr Sir Gawain** | 112. Baffled Knight | 226. Lizzie Lindsay** |
| 37. Thos Rymer | 114. Johnie Cock | 233. Andr Lammie* |
| 38. Wee Wee Man | 118. R H & Guy* | 236. Ld o' Drum* |
| (39. Tam Lin*) | 120. R H Death | 240. Rantin Laddie |
| 40. Q of Elf Nourice* | 125. R H & Little John | 243. Jas Harris |
| 43. Broomfield Hill | 126. R H & Tanner | 248. Grey Cock |
| 45. K John & Bishop | 129. R H & Pr Aragon | 250. Henry Martyn |
| 46. Capt Wedderburn | 132. Bold Peddlar & R H | 252. Kitchie Boy* |
| 49. Twa Brothers | (133. R H & Beggar, I) | (266. J Thomson & Turk) |
| 51. Lizzie Wan | (138. R H & Allen Dale) | 267. Heir of Linne |
| 53. Young Beichan | 139. R H's Prog to Nott* | 272. Suffolk Miracle |
| 54. Cherry Tree | 140. R H Resc 3 Sq | 274. Our Goodman |
| 56. Dives & Lazarus** | 141. R H Resc W Stutly | 275. Get up & Bar |
| 58. Sir Pat Spens | (154. True Tale of R H) | 277. Wife Wrapt |
| 62. Fair Annie | 155. Sir Hugh | 278. Farm Curst Wife |
| 63. Child Waters | (156. Q El Confess*) | 279. Jolly Beggar |
| 65. Lady Maisry | 162. Hunting of Chev | 281. Keach i Creel* |
| 68. Young Hunting | 164. K Hen V Conq Fr | 283. Crafty Farmer |
| 73. Ld Thomas | (166. Rose of England) | 285. G Aloe & Sweep** |
| 74. Fair Margaret | 167. Sir Andr Barton | 286. Sweet Trinity |
| 75. Ld Lovel | 170. Death Q Jane | 287. Capt Ward |
| 76. Lass of R Royal | 173. Mary Hamilton | 289. Mermaid |
| 77. Sweet Wm's Ghost | (178. Capt Car) | 293. John of Hazel |
| 78. Unquiet Grave | 181. Bon Earl Murray | 295. Brown Girl* |

* = Fragment

** = Derivative

() = Reported but not pub.

TRACES, RECOLLECTIONS, REPORTS, etc.

- | | | |
|--------------------|----------------------|------------------------|
| 8. Erlinton | 86. Young Benjie | 157. Gude Wallace |
| 24. Bon Annie | 92. Bon Bee Hom | 176. Northumb Betrayed |
| 25. Will Lyke-Wake | 101. Will o Douglas | 180. K Jas & Brown |
| 44. Twa Magicians | 135. R H & Shepherd | 185. Dick o Cow |
| 66. Ld Ingram | 143. R H & Bishop | 204. Jamie Douglas |
| 67. Glasgerion | 149. R H Birth Breed | |

Michigan State College

COLLECTORS AND STUDENTS OF FOLKSONG, U. S. A.

Compiled by
Violetta Maloney Halpert

For the most convenient reference, this directory is divided into seven sections covering the following geographical regions: North Atlantic states, Middle Atlantic states, South Atlantic states, South Central states, Midwestern states, Western states, and Pacific states. The states included in a region are listed at the head of the section.

Each person is entered according to his present or most recently known place of residence. A collector will therefore not always be found under the area in which he has done his major work. The reader is warned that some of the addresses given are not entirely up-to-date; the data herein have been compiled during the past few years, and a current mass mailing to corroborate addresses has been impossible for lack of funds for that purpose.

Only persons who are now, or have been, serious collectors and/or do, or have done, scholarly work in the field of folksong are listed. This definition automatically excludes the following, unless they otherwise qualify: authentic folk singers, other singers of folksongs (hill-billy and "city-billy"), composers, authors, compilers of popular collections, sponsors of folk festivals, record collectors, specialists in the folk dance and instrumental folk music, teachers and recreation workers. Collectors of primitive (e.g., Amerindian, African) music are also omitted, since they are for the most part musicologists and anthropologists working in a field generally accepted as being distinct from folksong.

Death has removed many distinguished names from the list of folksong collectors and scholars since the publication in 1937 of the previous directory. A necrology for the period 1938 through April, 1953, is appended to this list.

The identification which follows each name in the directory is deliberately telegraphic, meant to indicate only the nature of each person's activity in the field of folksong, and the geographical areas in which he has worked. The symbol (R) indicates that, to my knowledge, the collector has made objective recordings on cylinders, discs, wire or tape.

Many names, addresses and facts have come from questionnaires assembled in 1951-1952 in the course of preparing a new list of Holdings in Folk Music for the revision of the survey, "Research in Primitive and Folk Music in the United States," by George Herzog (ACLS Bulletin No. 24, April, 1936.) I am indebted to Dr. Herzog for information from the Survey and from more recently gathered materials, which he has placed at my disposal. Valuable information

was acquired in the course of compiling Work in Progress for the Committee on Research in Folklore of the American Folklore Society (1948-1951).

In checking addresses I have relied heavily upon the most recent membership lists of the Modern Language Association, the American Dialect Society, the American Folklore Society and several regional folklore societies. An astonishing number of collectors and students, however, do not seem to find it necessary or desirable to affiliate with any professional society. A few lonely enthusiasts, who neither join nor publish nor leave forwarding addresses, have been impossible to locate. Notice of the whereabouts of "missing" persons, who are listed without addresses, will be gratefully received.

I am uneasily aware that mistakes are inevitable in so comprehensive a directory, and here ask pardon for any errors of fact or judgment that may be found. There would be many more except for the kindness of the following persons, who examined or answered questions concerning the lists for their particular regions: Samuel P. Bayard, B. A. Botkin, Arthur P. Hudson, Thelma James, Tristram Coffin, Austin Fife, Wayland D. Hand, Archer Taylor, Edwin C. Kirkland and Alton C. Morris. I thank them and the many other persons who assisted through correspondence in making the directory as accurate as possible. I am especially grateful to my husband, Herbert Halpert; his wide knowledge of folksong collectors and bibliography and his critical interest in the project have been a constant help.

*College Station
Murray, Kentucky*

NORTH ATLANTIC STATES

(New England)

Bacon, (Mrs.) Lenice Ingram, 42 Hyde Ave., Merton, Mass.

Made small collection, unpublished, Negro folksongs from Tennessee.

Bartholomew, Marshall, Greenwich, Conn.

Made small collection, largely unpublished, folksongs from North and South Carolina.

Fisher, W. Arms, 359 Boylston St., Boston, Mass.

Student and editor, folksongs, mainly Negro and Irish.

Flanders, (Mrs.) Helen Hartness, Smiley Manse, Springfield, Vt.

(also 2701—O St. NW, Washington, D. C.)

Collector and editor, folksongs of New England, mainly Vermont. Founder and sponsor, Flanders Ballad Collection, Middlebury College, Middlebury, Vt. (R) (See also Olney.)

Jakobson, (Mrs.) Svatava Pirkova, Dept. of Slavic Languages, Harvard University, Cambridge 38, Mass.

Collector and student of Czech, Moravian and Slovak folksongs, primarily from New York City and vicinity. (R)

Jennings, Edwards P., Pawlet, Vt.

Made collection, unpublished, Negro spirituals from west-central Alabama. (R)

Linscott, (Mrs.) Eloise Hubbard, Needham, Mass.

Made collection of New England folksongs, largely published.

Lord, Albert B., 29 Bowdoin St., Cambridge, Mass.

Collector, editor and student, Yugoslav epic and lyric folksongs.

Olney, Marguerite, Middlebury College Library, Middlebury, Vt.

Collector, folksongs from New England (R); curator, Flanders Ballad Collection.

Ring, (Mrs.) Constance Varney, Brunswick, Maine

Made collection of Hudson River Valley songs, published in part.

Roberts, Helen H., 222 Everit St., New Haven, Conn.

Recorder, folk melodies from Jamaica (Beckwith collection); musicologist, variation studies.

Wells, Evelyn K., 2 Shepard House, Wellesley 81, Mass.

Collector, folksongs from the Kentucky mountains and the Northeast; student and editor, British-American popular ballad, British broadside ballad.

MIDDLE ATLANTIC STATES

(New York, New Jersey, Pennsylvania, Delaware)

Amann, William, Rutgers University, New Brunswick, N. J.

Student, the historical classification of the German folksong.

Andrews, Edward Deming, Washington Irving Apts., Glenwood Gardens, Yonkers 2, N. Y.
Collector and editor, Shaker hymns and songs.

Bayard, Samuel P., 1100 W. Beaver Ave., State College, Pa.

Collector and editor, folksongs and folk music of southwestern Pa. and northern W. Va.; musicologist, theoretical articles on folksong.

Beck, Horace P., Penllyn P. O., Pa.

Collector, folksongs from Maine and the South.

Botkin, B. A., 45 Lexington Drive, Croton-on-Hudson, N. Y.

Collector and editor, regional folksongs of the U. S. South and West (R); student, the American play-party song, primarily from Oklahoma; editor, folksong records (Library of Congress).

Boyer, Walter E., Box 88, Pillow, Pa.

Collector and editor, Pennsylvania Dutch folksongs.

Brendle, Thomas R., Egypt, Pa.

Collector and editor, Pennsylvania Dutch folksongs. (See Troxell).

Buffington, Albert F., German Dept., Pennsylvania State College, State College, Pa.

Collector and editor, Pennsylvania Dutch folksongs.

Colcord, Joanna C., c/o Russell Sage Foundation, New York City, N. Y.

Collected and edited sea shanties.

Collins, Fletcher

Collected folksongs from West Virginia and Piedmont North Carolina.

Courlander, Harold, 62 Park Terrace W., New York, N. Y.

Collector and editor, folksongs of Haiti, Cuba, southern U. S. (R) Editor, folksong records.

Cowell, Henry, Shady, New York

Collector, editor, folk music of many countries; editor, folksong records. (R)

Cowell, (Mrs.) Sidney Robertson, Shady, New York

Collector, folksongs from southern states, California and elsewhere in U. S. (R)

Cutting, Edith E., Elizabethtown, New York

Collector, folksongs from northern New York state.

- Doerflinger, William, American Embassy, Rome, Italy. (Home address: 324 Bard Ave., Staten Island, N. Y.)
Collector and editor, folksongs of the Northeast tradition (sea shanties, lumberjack songs, etc.)
- Dunham, Katherine, 220 W. 43rd St., New York, N. Y.
Has collected folksongs from Jamaica, Haiti, Martinique, Trinidad. (R)
- Eskin, Sam, Box 506, Woodstock, N. Y.
Travelling collector, folksongs of the U. S. (R)
- Evanson, Jacob A., Administration Bldg., Dept. of Public Schools, Bellefield Ave., Pittsburgh, Pa.
Collector and editor, folk songs from Rhode Island and Pittsburgh, Pa.
- Frey, J. William, Franklin and Marshall College, Lancaster, Pa.
Student, German-American folksong.
- Garwick, Walter C., Rye, N. Y.
Recording technician; miscellaneous folksong recordings. (R)
- Gellert, Lawrence
Collector and student of Negro folksongs, U. S. Southeast. (R)
- Grainger, Percy, 9 Cromwell Place, White Plains, N. Y.
Has unpublished collections of English and Danish folksongs (R). Student, British folksong and problems of notation.
- Greenleaf, (Mrs.) Elisabeth Bristol, 1975 Sedgwick Ave., New York, N. Y.
Collector and editor (with Grace Mansfield) of ballads and sea songs of Newfoundland (1933).
- Greenway, John, 441 Wesley Ave., Pitman, N. J.
Compiler and editor, American songs of social protest.
- Haufrecht, Herbert, 431 Riverside Drive, New York, N. Y.
Collector and editor, folksongs from New York state.
- Haywood, Charles, Queens College, Flushing, N. Y.
Bibliographer, American folksongs; collector.
- Hibbitt, George W., 456 Riverside Drive, New York 27, N. Y.
Collector of Negro spirituals and other folksongs from North and South Carolina, Ky. and Pa.
- Hofman, Charles, 151 W. 16th St., New York, N. Y.
Collector, folksongs from British-American, Czech, Slovak and other ethnic groups, U. S. (R)
- Jack, Phil R., R. D. 2, Fairview, Punxsutawney, Pa.
Collector of folksongs, English and Pennsylvania Dutch, from western Pa.

- Jones, Louis C., New York State Historical Association, Cooperstown, N. Y.
Student, American local ballad.
- Laws, G. Malcolm, Jr., 244 W. Montgomery Ave., Haverford, Pa.
Student and bibliographer of native American ballads, British ballads.
- Leach, MacEdward, Bennett Hall, Univ. of Pennsylvania, Phila., Pa.
Collector, folksongs from Newfoundland and the South; ballad studies.
- Lewis, Elaine Lambert, 589 Second St., Brooklyn, N. Y.
Collector, folksongs from New York City.
- Lomax, Alan, c/o Columbia Recordings, 799 Seventh Ave., New York, N. Y.
Major collector, folksongs of the U. S., especially the South; did extensive recording for Archive of American Folksong, Library of Congress. Editor, published collections and records. (R)
- Lutz, Anne, 13 North Central Ave., Ramsey, N. J.
Collector, folksongs of the Ramapo mountain region, New Jersey and New York.
- Mayo, Margot, 550 Riverside Drive, New York 27, N. Y.
Collector, folksongs from Kentucky mountains; some Shaker and Catalan songs, New York state.
- Neal, Janice, 47 Spruce St., Oneonta, N. Y.
Collector, folksongs of New York state.
- Nestler, Harold, Paterson, N. J.
Collector, folksongs (texts) from the Hudson Valley.
- Owens, William A., Rockland Road, Sparkill, N. Y.
Collector and editor, folksongs and play-party games from the U. S. Southwest, primarily Texas. (R)
- Poladian, Sirvart (Mrs. John Kachie), 2 Stewart Ave., Eastchester, N. Y.
Musicologist, student of American hymnody, musical contour, Armenian folksong; transcriber, N. J. folksongs (Halpert collection.)
- Porter, (Mrs.) Marjorie Lansing, 100 Rugar St., Plattsburgh, N. Y.
Collector, ballads from northern New York state. (R)
- Rubin, Ruth, 3949 — 44th St., Long Island City 4, N. Y.
Collector and editor, Yiddish folksongs.
- Schwartz, Tony, 425 West 57th St., New York 19, N. Y.
Collector, folk and non-commercial music of New York City and (by exchange of recordings) of U. S. and other countries (R); editor, folksong records.
- Shoemaker, Henry W., Restless Oaks, McElhattan, Pa.
Collected and edited folksongs (primarily texts) from the Pennsylvania mountains.

- Shumway, David S., Cooperstown, N. Y.
Collector, folksongs from New York state.
- Sonkin, Robert, College of the City of New York, N. Y.
Collected "Okie" songs from resettlement camps in California. (See Todd).
- Thompson, Harold W., 244 Goldwin Smith Hall, Cornell Univ., Ithaca, N. Y.
Collector and compiler, folksongs from New York state.
- Todd, Charles, c/o Voice of America, New York, N. Y.
Collected (with Robert Sonkin), "Okie" songs from resettlement camps in California.
(R)
- Treat, Asher E., 51 Colonial Parkway, Dumont, N. J.
Collector, folksongs primarily from Wisconsin and Arkansas.
- Troxell, William, 727 N. 20th St., Allentown, Pa.
Collector and editor, Pennsylvania Dutch folksongs. (R)
- Warner, Frank M. and (Mrs.) Ann, 347 Madison Ave., New York, N. Y.
Collectors, folksongs of New York state. (R)
- Yoder, Don, Dept. of Religion, Franklin and Marshall College, Lancaster, Pa.
Collector and editor, Pennsylvania Dutch folksongs and music.
- Yoder, Joseph W., Huntingdon, Pa.
Has collected and transcribed Amish folk hymns.
- Yurchenco, Henrietta, 452 Fort Washington Ave., New York 33, N. Y.
Collector, folk music of Mexico and Guatemala (R); editor, folksong records (Library of Congress).

SOUTH ATLANTIC STATES

(Maryland, D. C., Virginia, West Virginia, North Carolina, South Carolina,
Georgia, Florida)

- Adams, James Taylor, Big Laurel College, Big Laurel, Va.
Collector and editor, especially native American factual ballads (texts) from many states.
- Anderson, George L., English Dept., Univ. of Maryland, College Park, Md.
Student, diction of the Child ballads.
- Balys, Jonas, Arctic Institute, Smithsonian Museum, Washington, D. C.
Collector and editor, folksongs from Lithuanian groups in Midwestern and Atlantic states. (R)
- Bennett, John, 37 Legare St., Charleston, S. C.
Made collection of Negro spirituals from South Carolina low country.

NAMES, ADDRESSES AND ITEMS

- Boggs, Ralph S., Box 8, Miami (University Branch) Florida
Collector, Spanish-American folksongs; bibliographer, American and Latin-American folklore.
- Brown, Sterling A., 1222 Kearny St., NE, Washington, D. C.
Student, Negro folksongs.
- Campbell, Marie, West Georgia College, Carrollton, Ga.
Collector and editor, folksongs from eastern Ky.
- Campbell, (Mrs.) Olive Dame, Brasstown, N. C.
Collector and editor (collaborator with the late Cecil Sharp) of English folksongs from the southern Appalachians.
- Carpenter, James M.
Collector, ballads and folk songs of Great Britain. (R)
- Carrière, Joseph M., Box 1786, Charlottesville (Univ. Station), Va.
Student and editor of French folksongs in the U. S.
- Chandler, George W.
Studied history and present status of folksong scholarship in the South (thesis, U.N.C., prior to 1937).
- Chappell, L. W., Univ. of West Va., Morgantown, W. Va.
Collector and editor, folksongs of N. C. and W. Va. Ballad studies.
- Chase, Richard, Big Stone Gap, Va.
Collector and editor, folksongs from southern Appalachians.
- Cobb, Lucy M., 200 Edenton St., Raleigh, N. C.
Collector, ballads and songs of eastern N. C. (M. A. thesis, U. N. C., 1927).
- Combs, Josiah H., Box 1681, College Station, Fredericksburg, Va.
Collector, folksongs from Ky., Tenn., Va., W. Va., Ark., Okla., Texas. Editor, songs from southern Appalachians.
- Conger, Katherine, Cathedral St., Baltimore 1, Md.
Student, American folk music.
- Craig, Lillian, 118 Oxford Ave., Roanoke, Va.
Has folksong texts from southern highlands.
- Craig, Marjorie, Brevard, N. C.
Collector, folksongs from North Carolina.
- Davis, Arthur Kyle, Jr., Box 1151, University Station, Charlottesville, Va.
Collector, folksongs of Virginia (R); editor, collections of the Virginia Folklore Society and classification of folksong texts; student, the traditional ballad.
- Davis, W. P., Galax, Va.
Collector, folk music of southern Appalachians, southwest Va.

Emrich, Duncan, Chief of Folklore Section, Library of Congress, Washington 16, D. C.
Collector and editor, western mining songs. Editor, Library of Congress records.

DuBose, (Mrs.) Louise J., (Nancy Telfair) 1717 Gervais St., Columbia, S. C.
Has a collection of Negro slave songs.

Fauntleroy, Juliet, RFD 1, Altavista, Va.
Major collector for the Virginia Folklore Society, folksongs from Altavista and Campbell County, Va.

Gainer, Patrick W., West Virginia University, Morgantown, W. Va.
Collector, folksongs, southern Appalachians.

Goodwyn, Frank, Foreign Language Dept., Univ. of Maryland, College Park, Md.
Collector and student, Spanish-American ballads and songs.

Gordon, Robert W., 1817 P St., S.E., Washington 20, D. C.
Collector and editor, folksongs from various sections of the U. S.

Greer, I. G., The Mills Home, Thomasville, N. C.
Has collection of folksongs made in Appalachian mountain section of North Carolina.

Hamilton, Emory L., Wise, Va.
Collector, folksongs of Wise County, Va.

Hendren, J. W., Western Maryland College, Westminster, Md.
Student, metrical problems of ballad texts and music.

Howard, (Mrs.) Dorothy G. M., State Teachers College, Frostburg, Md.
Collector, folksongs from Maryland; has collection of children's songs and rhymes, general U. S.

Hudson, Arthur Palmer, Box 523, Univ. of North Carolina, Chapel Hill, N. C.
Collector and editor, folksongs from Mississippi, Louisiana and North Carolina. (R)
Ballad studies.

Hunter, (Mrs.) Mabel Neal, 1130 Reeder Circle NE, Atlanta, Ga.
Made collection of folksong texts from Brown County, Ind. (M. A. thesis, Indiana University).

Hurston, Zora Neale, North Carolina College for Negroes, Durham, N. C.
Collector, Negro folksongs from Georgia and Florida; West Indian songs recorded in West Indies and U. S.

James, Willis Lawrence, Spelman College, Atlanta, Ga.
Collector and editor, Negro folksongs from Georgia, Alabama, Louisiana, Florida. (R)

Johnson, Guy B., Univ. of North Carolina, Chapel Hill, N. C.
Collector and editor, Negro folksongs; studies of their sociological significance.

Kirkland, Edwin C., English Dept., Univ. of Florida, Gainesville, Fla.
Collector and editor, folksongs from east Tennessee.

- Knobloch, Fred F.**, Crozet, Va.
Collector, folksong texts from several Va. counties.
- Korson, George**, 1701 — 16th St. NW, Washington, D. C.
Collector and editor, coal mining songs of eastern U. S.
- Krader, (Mrs.) Barbara Lattimer**, Zagreb, Yugoslavia (1952-1953).
Collector and student, Serbian and Czechoslovak peasant ritual wedding songs. (R from Yugoslavia).
- Locke, Alain**, Howard University, Washington, D. C.
Student, Negro folksongs.
- Lunsford, Bascom Lamar**, South Turkey Creek, Leicester, N. C.
Collector and editor, folksongs from North Carolina.
- Madison, (Mrs.) Edith Walker**, 132½ W. Kingston Ave., Charlotte, N. C.
Collector; study on "Barbara Allen" in the South, (M. A. at U. N. C.).
- Matteson, Maurice**, State Teachers College, Frostburg, Md.
Collector and editor, folksongs from southern Appalachians.
- Milling, Chapman J.**, 1512 Marion St., Columbia 1, S. C.
Collector, British-American folksongs and Negro spirituals, South Carolina.
- Morris, Alton C.**, English Dept., Univ. of Florida, Gainesville, Fla.
Collector and editor, folksongs from Florida.
- Moser, Artus M.**, Asheville-Biltmore College, Asheville, N. C.
Collector, British-American folksongs from Ky., Tenn. and western North Carolina.
- Musick, Ruth Ann**, Fairmont State College, Fairmont, W. Va.
Collector, folksongs from Missouri and West Virginia.
- McGhee, Mrs. Edward**, 9 Thorn Place, Montgomery, Ala.
Collector, Alabama ballads and folksongs (texts and music).
- McNeil, Ruth**, Mary Baldwin College, Staunton, Va.
Collector, folksongs from the Shenandoah Valley of Virginia.
- Nickerson, Camille L.**, School of Music, Howard University, Washington, D. C.
Collector, folksongs from New Orleans and rural southern La.
- Odum, Howard W.**, Univ. of North Carolina, Chapel Hill, N. C.
Collector and editor, Negro folksongs; student of their social significance.
- Parrish, (Mrs.) Maxfield**, St. Simons, Ga.
Collector and editor, Negro folksongs of the Georgia and S. Carolina Sea Islands.
- Parr, Johnstone**, English Dept., University of Alabama, Ala.
Student, popular ballads and folksongs.

Peel, Alfreda, 215 Broad St., Salem, Va.

Major collector, for the Virginia Folklore Society, folksongs from Salem and Roanoke County.

Powell, John, Longways, Eastham Postoffice, Va.

Has collection of traditional folk tunes from Va.

Reaver, Russell, 1213 Hawthorne St., Tallahassee, Fla.

Collector, folksongs from Florida and elsewhere.

Rufsy, Hilton, 3612 Chamberlayne Ave., Richmond, Va.

Collector and music editor, white spirituals and ballads.

Sandburg, Carl, Flatrock, N. C.

Collector, editor, compiler of American folksongs.

Seeger, Charles, 7 W. Kirke St., Chevy Chase, Md.

Collector, folksongs, largely from southeastern states; musicologist, folksong studies.

Seeger, (Mrs.) Ruth Crawford, 7 W. Kirke St., Chevy Chase, Md.

Transcriber and music editor, two major U. S. folksong collections (Lomax); editor, American folksongs for children.

Steely, (Mrs.) Mercedes S., Florida.

Collected, transcribed and edited folksongs from Ebenezer, N. C. (Master's thesis, U. N. C.).

Stone, John, Paint Bank, Va.

Major collector for the Virginia Folklore Society, folksongs from Virginia.

Sutherland, Elihu J., Sunset Hill, Clintwood, Va.

Collector and editor, folksong texts from Dickenson County, Va.

Sutton, (Mrs.) Maude Minish, Raleigh News and Observer, Raleigh, N. C.

Has collected folksongs, largely texts, from N. C.

Tartt, (Mrs.) Ruby Pickens, Livingston, Ala.

Collector, Negro folksongs from Sumter County, Ala.

Tufts, Margaret, Lees-McRae College, Banner Elk, N. C.

Has an unpublished collection of ballad texts, from students of Lees-McRae College.

Washington, Mary, Huntingdon, W. Va.

Collector, folk songs from W. Va.

Wilkinson, Winston, University of Virginia, Charlottesville, Va.

Collector, folksongs chiefly from Virginia. Transcriber for other collections.

Williams, Cratis D., Boone, N. C.

Collector, folksongs (texts) from the Big Sandy Valley, Ky.

Wilson, (Mrs.) Edings Whaley, Wadmalaw Island, S. C.
Collector, Gullah Negro spirituals.

SOUTH CENTRAL STATES

(Kentucky, Tennessee, Alabama, Mississippi, Louisiana, Arkansas, Missouri)

Adam, Gaston, Notre Dame Seminary, 2901 S. Carrollton Ave., New Orleans, La.
Collector, folksongs of French-speaking people of Louisiana.

Anderson, Geneva, Sevierville Road, Maryville, Tenn.
Collector and student of folksongs from Smoky Mountains, east Tenn.

Barnicle, Mary Elizabeth, Star Route, Tenn.
Collector, folksongs from southern U. S. and the Bahamas. (R)

Belden, H. M., 811 Virginia Ave., Columbia, Mo.
Scholar, British-American folksong; editor, Missouri collection, and (with A. P. Hudson) N. Carolina Brown collection.

Bickerstaff, T. A., University, Miss.
Collector, folksongs of Mississippi (major contributor to A. P. Hudson's published collections from Miss.)

Boswell, George W., Austin Peay State College, Clarksville, Tenn.
Collector and editor, folksongs from central Tenn.; student, British-American traditional ballad, texts and tunes. (R)

Brewster, Paul, 4th and Caddo Sts., Arkadelphia, Ark.
Collector and editor, Indiana folksongs; international ballad studies.

Buchanan, (Mrs.) Annabel Morris, 252 Blandville Rd., Paducah, Ky.
Collector and editor, British-American folksongs from southern U. S.; student, folk hymnody and musical aspects of folksong.

Carlisle, (Mrs.) Irene, English Dept., Univ. of Arkansas, Fayetteville, Ark.
Collector and researcher for the Arkansas Folklore Society.

Clark, Thomas D., History Dept., Univ. of Kentucky, Lexington, Ky.
Collector, folksongs from Mississippi and Kentucky; social historian, student of folksong for its revelation of the folk mind.

Davidson, Donald, English Dept., Vanderbilt Univ., Nashville, Tenn.
Student, ballad and folksong (literary-critical interest).

Duncan, Ruby, Sale Creek, Tenn.
Has collected folksongs from Hamilton County, Tenn. (M. A. thesis, Univ. of Tenn.)

Finger, Charles J., Fayetteville, Ark.
Edited small general collection of folksongs (1927).

Gaarder, A. Bruce, Foreign Language Lab., Louisiana State Univ., Baton Rouge, La.
Collector, French folksongs from Louisiana and parts of Texas. (R)

Gruman, (Mrs.) Eleanor W., 21 Prospect St., Berea, Ky.
Collector, folksongs, especially folk hymns, eastern Kentucky.

Guilbeau, John, Louisiana State Univ., University Station, La.
Collector, Acadian-French folksongs from Lafourche Parish, La. (R)

Halpert, Herbert, Murray State College, Murray, Ky.
Collector, folksongs from southern New Jersey, New York (western Catskills) and
southern states (R); editor; student, function of folksong in folk communities.

Haun, Mildred
Collected and edited folksongs of Cocke Co., Tenn. for M.A. thesis (Vanderbilt Univ.,
1937).

Holmes, (Mrs.) Irene Whitfield, Box 784, Lafayette, La.
Collector and editor, French folksongs from southern Louisiana.

Horne, Dorothy, Maryville College, Maryville, Tenn.
Collector, folksongs from Blount County, Tenn.; student, musical aspects.

Howse, (Mrs.) Cecil W., 405 N. 16th Ave., Humboldt, Tenn.
Collector, folksongs from west Tennessee.

James, Edith Fitzpatrick, Prestonsburg, Ky.
Collector, folksongs from the Kentucky mountains near Va. border.

Jansen, William H., English Dept., Univ. of Kentucky, Lexington, Ky.
Collector, folksongs from Kentucky; folksong studies.

Kennedy, R. Emmet
Collector and editor, Negro folksongs and street cries.

Kincaid, Bradley
Collector and editor, folksongs from eastern Kentucky.

LaHaye, Marie Anne Therese, Leonville, La.
Collector, folksongs of the French-speaking people of St. Landry Parish, La.

Lair, John, Renfro Valley, Ky.
Has folksong collection; editor, collection of play-party songs.

Mackenzie, W. Roy, Washington University, St. Louis, Mo.
Published major study on experiences of folksong collector (1919) and collection of
Nova Scotia folksongs (1928).

Moore, Arthur K., English Dept., Univ. of Kentucky, Lexington 29, Ky.
Has collected folksongs from Kentucky.

McDermott, John F., Washington University, St. Louis, Mo.
Student of Trinidadian folksong (Calypso).

McDonald, Grant, Sparta, Missouri
Collector and student, folksongs from four southern Missouri counties (thesis, State Univ. of Iowa, 1939).

McDowell, (Mrs.) Flora Lassiter, Smithville, Tenn.
Collector, folksongs from Smith, DeKalb, and Cumberland counties, Tenn.

Newcomb, Mary, New Hope, Ky.
Has large unpublished collection, British-American folksongs from her own family tradition.

Niles, John Jacob, Boot Hill, RFD 7, Lexington, Ky.
Collector, editor, folksongs from the southern Appalachians.

Olivier, Louise, Acadian Handicraft Division, Louisiana State Univ., Baton Rouge, La.
Collector, folksongs of French-speaking people of Louisiana.

Owens, Bess Alice
Collector and student of folksongs from the Kentucky Cumberlands.

Petitjean, Irene, c/o Principal, High School, Rayne, La.
Collector, folksongs of French-speaking people of Louisiana.

Pouinard, Alfred
Collector, folksongs of French-speaking people of Louisiana.

Randolph, Vance, Eureka Springs, Arkansas
Collector and editor, Ozark folksongs. (R)

Roberts, Leonard, Pine Mountain, Ky.
Collector, folksongs from the eastern Kentucky mountains. (R)

Saucier, Corinne L., Northwestern State College, Natchitoches, La.
Collector, French folksongs from Avoyelles Parish, La.

Thomas, Jean, 3201 Cogan St., Ashland, Ky.
Collector and editor, folksongs from the eastern Kentucky mountains.

Wheeler, Mary, 504 Kentucky Ave., Paducah, Ky.
Collector and editor, Kentucky mountain songs; Ohio river roustabout songs.

White, (Mrs.) Vallie Tinsley, 342 S. Broadway, Greenville, Miss.
Collector and editor, folksongs from the northern Louisiana hills.

Wilgus, Donald K., English Dept., Western Ky. State College, Bowling Green, Ky.
Student of ballads and British-American ballad scholarship; special interest, relationship of "hill-billy" with native American ballads.

Wilson, Effie, Marrowbone, Ky.
Collector, folksongs from Ky.

Work, John W., Fisk University, Nashville, Tenn.
Collector, editor and student of Negro folksongs.

Yoffie, Leah R. C., 710 Clara Ave., St. Louis 12, Missouri
Student of folksongs, children's singing games; has small collection of folksong texts from Missouri.

MIDWEST STATES

(Ohio, Indiana, Illinois, Iowa, Michigan, Wisconsin, Minnesota)

Ashton, J. W., Indiana University, Bloomington, Ind.
Student, the British-American ballad.

Ball, John, 228 Upham Hall, Miami University, Oxford, Ohio
Collector, folksongs from southern Ohio and Indiana. (R)

Beck, E. C., Central Michigan College of Education, Mt. Pleasant, Mich.
Collector and editor, lumberjack songs. Also has general collection, U. S. folksongs.

Belding, George, 30140 Hennepin Ave., Dearborn, Michigan
Collector, folksongs (primarily lumberjack) from Michigan.

Bender, William, Jr., c/o WVOM, Univ. of Michigan, Ann Arbor, Mich.
Collector, folksongs from the U. S. Southwest.

Blegen, Theodore C., 757 W. Minnehaha St., St. Paul, Minnesota.
Collector and editor, Norwegian-American songs.

Blotz, (Mrs.) Helene Stratman-Thomas, Music Hall, Univ. of Wisconsin, Madison 6, Wisc.
Collector, folksongs of Wisconsin, including those of many ethnic groups. (R)

Buga, Juozas, 4618 South Paulina St., Chicago 9, Ill.
Collector, Lithuanian folksongs.

Buckley, Bruce, c/o English Dept., Indiana Univ., Bloomington, Ind.
Collector, folksongs from southern Ohio.

Busse, (Mrs.) Vivian Ragan, 6002 Naples St., Detroit 11, Mich.
Collector, Polish folksongs.

Byler, C. Leland, Route 4, Goshen, Ind.
Has small collection of Amish folksongs (R).

Cazden, Norman, 300 Goodwin Ave., Urbana, Ill.
Collector and editor, folksongs from New York state.

- Chickering, (Mrs.) Geraldine J., 19946 Greendale Ave., Detroit, Mich.
Collector and co-editor (with Gardner), Michigan folksongs.
- Coffin, Tristram P., Denison University, Granville, Ohio
Bibliographer and student, British-American traditional ballads.
- Coon, Leland, School of Music, Univ. of Wisconsin, Madison, Wisc.
Collector, folksongs of ethnic minority groups in Wisconsin.
- Dorson, Richard M., History Dept., Michigan State College, E. Lansing, Mich.
Collector, folksongs from the Upper Peninsula, Michigan. (R)
- Eddy, Mary O., Perrysville, Ohio
Collector and editor, Ohio folksongs; student, American hymnody.
- Edgar, Marjorie, Marine-on-St.-Croix, Minnesota
Collector, Finnish and Swedish folksongs from Minnesota.
- Fuson, Harvey H., Edgewood Road, Chagrin Falls, Ohio
Collector and editor (texts only, 1931), folksongs of the Kentucky mountains.
- Hedquist, George, 613 Fisher Bldg., Detroit, Michigan
Collector and student, Swedish and lumberjack songs from Michigan.
- Herskovits, Melville, Dept. of Anthropology, Northwestern University, Evanston, Ill.
Collector, Afro-American songs, Haiti and Brazil. (R)
- Herzog, George, Dept. of Anthropology, Indiana University, Bloomington, Ind.
Musicologist, transcriptions and musical studies of folksong; survey articles, American and international folksong. Editor, folksong collections. Collector, folksongs from Maine and from various U. S. ethnic groups. (R)
- Horn, Ernest, State Univ. of Iowa, Iowa City, Ia.
Holds MS copies of large part of unpublished Piper-Ashton-Horn collection of folksongs from the Middle West.
- James, Thelma G., English Dept., Wayne University, Detroit 1, Michigan
Student, British traditional ballads.
- Johnson, Aili K., Box 173, 7711 McClellan St., Utica, Michigan.
Collector, folksongs of various ethnic groups, Michigan.
- Kettering, Eunice Lee, Ashland College, Ashland, Ohio
Has small collection of folksongs from southern Ohio. (some R)
- Koehnline, William A., English Dept., Ohio State Univ., Columbus, Ohio
Student, Western ballads and songs (Master's thesis, U. N. C.)
- Mansfield, (Mrs.) Grace Yarrow, 146 Glenmont Ave., Columbus 14, O.
Collector, folk melodies from Newfoundland. (Collaborator with E. B. Greenleaf.)

- Meine, Franklin J., c/o American People's Encyclopedia, 153 N. Michigan Ave., Chicago,
1, Ill.
Collector, Mississippi River ballads.
- Millar, Branford P., Michigan State College, East Lansing, Mich.
Student, British ballads and broadsides.
- McIntosh, David S., 910 S. Elizabeth St., Carbondale, Ill.
Collector, folksongs of southern Illinois; editor, play-party and singing game collections.
- Nicholas, Joseph C., Palmer, Michigan
Collector, American folksongs.
- Pawlowska, Harriet, 951 Whitmore Road, Detroit 3, Mich.
Collector, Polish folksongs and hymns.
- Richmond, W. Edson, English Dept., Indiana University, Bloomington, Ind.
Student and bibliographer, the British-American ballad.
- Ridenour, H. L., 147 Seminary St., Berea, Ohio
Collector, folksongs from Ohio.
- Roberts, Warren E., English Dept., Indiana University, Bloomington, Ind.
Has made small collections of folksongs in Oregon and Indiana.
- Simpson, Claude M., Jr., English Dept., Ohio State Univ., Columbus, Ohio
Student, text and music of the English broadside ballad.
- Starr, (Mrs.) Mary Agnes, 2732 E. 18th St., Davenport, Iowa
Collector and student, French and French-Canadian folksongs from the Mississippi Valley.
- Sulzer, Elmer, Indiana University, Bloomington, Ind.
Collected and edited small group of east Kentucky folksongs.
- Sweeney, Margaret, 207 E. Chestnut St., Jeffersonville, Ind.
Collector, folksongs from southern Indiana.
- Thomas, Cloea, 2889 Neil Ave., Columbus 2, Ohio
Editor, collection of songs of the Ohio Erie Canal.
- Turner, Lorenzo Dow, Roosevelt College, Chicago 5, Ill.
Collector, Negro folksongs from the Sea Islands of South Carolina and Georgia.
- Umble, John, Goshen College, Goshen, Ind.
Made small collection (published) of Amish hymns from Iowa.
- Utley, Francis L., English Dept., Ohio State Univ., Columbus 10, Ohio
Ballad student; special ballad studies.
- Walton, Ivan H., 320 Lakeview Drive, Ann Arbor, Mich.
Collector, folksongs from the shores of the Great Lakes. (R)

Waterman, Richard, Dept. of Anthropology, Northwestern Univ., Evanston, Ill.
Collector, Afro-American folksongs. (R)

Williver, Harry M., School of Music, Univ. of Michigan, Ann Arbor, Mich.
Collector, folksongs of the Upper Peninsula, Michigan.

WESTERN STATES

(North Dakota, South Dakota, Nebraska, Kansas, Oklahoma, Texas, New Mexico, Colorado, Arizona, Wyoming, Montana, Idaho, Utah, Nevada.)

Acosta, Vicente, Univ. of Arizona, Tucson, Arizona.
Collector and student, Spanish *corridos* from southern Arizona.

Asbury, Samuel E.
Collector and co-editor, small group of white spirituals from Texas.

Babcock, C. M.
Collector, Czech songs (texts) from Nebraska.

Byers, Clayton, 1375 Josephine St., Denver, Colorado
Student, western folksongs.

Campa, Arthur L., Univ. of Denver, Denver, Colo.
Collector and editor, folksongs and ballads of Spanish-speaking residents of Colorado and New Mexico. (R)

Cobos, Ruben, Spanish Dept., Univ. of New Mexico, Albuquerque, N. M.
Collector and student, Spanish-American folksongs.

Criswell, E. H., Univ. of Tulsa, Tulsa 4, Okla.
Has small collection, largely ballads, from Oklahoma and Arkansas. (R)

Davidson, Levette J., English Dept., Denver Univ., Denver, Colo.
Student, western folksongs.

Dobie, J. Frank, 712 Park Place, Austin, Texas
Published studies of western songs (1928 and earlier).

Duncan, Bob, Oklahoma City Libraries, Oklahoma City 2, Okla.
Curator, Local History and Folklore Collection; collector, folksongs and ballads of Oklahoma (R)

Gaines, Newton, Box 398, Texas Christian Univ., Fort Worth 9, Texas
Has small collection, western songs, largely published.

Hubbard, Lester, English Dept., Univ. of Utah, Salt Lake City 1, Utah
Collector, folksongs from Utah.

Kittle, J. L., Adams State College, Alamosa, Colo.
Collector, Spanish-American folksongs.

Major, Mabel, English Dept. Texas Christian Univ., Fort Worth, Texas
Collector and editor, folksongs of the Southwest, primarily British ballads in Texas.

Meyer, Henry E., 810 E. 12th St., Georgetown, Texas
Collector and co-editor, white spirituals from Texas. (See Asbury).

Moore, (Mrs.) Ethel, 1821 E. 31st Place, Tulsa 5, Okla.
Collector, folksongs of the British-American tradition, Oklahoma.

McNeil, Brownie, English Dept., Trinity Univ., San Antonio, Texas
Collector and editor, Mexican folksongs from Texas-Mexico border country.

Paredes, Americo, Univ. of Texas, Austin, Texas
Graduate student, Spanish-American folksong.

Pearce, T. M., English Dept., Univ. of New Mexico, Albuquerque, N. M.
Collector and student of Spanish-American folk poetry.

Pound, Louise, 1632 L St., Lincoln 8, Neb.
Made pioneer collection, folksongs of Nebraska and the central west (1915); student of ballad origins.

Robb, John Donald, College of Fine Arts, Univ. of New Mexico, Albuquerque, N. M.
Collector, folksongs in English and Spanish from New Mexico.

Spell, Lota M., Box 1698, Univ. of Texas, Austin, Texas
Has small collection of folksongs from Texas and Latin America.

Stephenson, Robert C., English Dept., Univ. of Texas, Austin 12, Texas
Student, problems of international ballad contact.

Thomas, Gates, Southwestern Texas State Teachers College, San Marcos, Texas.
Has made small collection of Texas Negro work songs.

Wimberley, Lowry C., English Dept., Univ. of Nebraska, Lincoln 8, Neb.
Has collected Nebraska folksongs; student, British balladry.

Wood, Ray, 3414 W. Dallas St., Houston, Texas
Collector, folksong texts (chiefly through newspaper column) and children's singing games, central Texas.

Wylder, Robert C., c/o Mr. Charles Cutts, Billings Public Schools, Billings, Montana
Collector and student, folksongs from Montana.

PACIFIC STATES

(Washington, Oregon, California)

Alderson, William L., Reed College, Portland 2, Oregon
 Collector, folksongs from Oregon and Washington. (R)

Arit, Gustave O., Univ. of Calif., Los Angeles, Calif.
 Student, German folk song.

Arnold, Byron, 1763 West 42nd Place, Los Angeles 37, Calif.
 Has collected folksongs from Alabama. (R)

Beckwith, Martha W., 2400 College Ave., Berkeley 4, Calif.
 Has collected and edited folksongs from Jamaica. (R)

Bloomfield, Howard
 Has collected Yiddish folksongs from Los Angeles. (See Gelpar).

Bock, Felicia G.
 Student of Japanese folksongs.

Bronson, Bertrand H., English Dept., Univ. of California, Berkeley 4, Calif.
 Student, British-American traditional (Child) ballads, primarily their musical classification.

Browne, Ray, Univ. of Calif. at Los Angeles, Los Angeles 24, Calif.
 Collector, folksongs from Alabama. (L)

Bynum, Lindley, Univ. of Calif., Los Angeles, Calif.
 Student, American balladry.

Espinosa, Aurelio M., Stanford University, Calif.
 Collector and editor, Spanish ballads from southern and western U. S. and Puerto Rico.

Espinosa, A. M., Jr., Romance Lang. Dept., Stanford University, Calif.
 Collector, Spanish folksongs.

Fife, Austin S. and (Mrs.) Alta S., Romance Lang. Dept., Occidental College, Los Angeles, Calif.
 Collectors and editors, Anglo-American and Mormon folksongs from Utah and California. (R)

Gardner, Emelyn E., 472 West Way Road, Claremont, Calif.
 Has collected and edited folksongs from Michigan and New York state.

Gelpar, Harry
 Has collected Yiddish folksongs from Los Angeles. (See Bloomfield)

- Hague, Eleanor, 357 Georgian Road, Pasadena 2, Calif.
Has collected and edited folksongs from Latin America, Europe, U. S.; transcribed melodies of New Mexican *alabados* (Rael collection).
- Hall, Joseph S., 1323 Echo Park Ave., Los Angeles 26, Calif.
Collector, British-American folksongs from the Great Smoky mountains (Tenn. and N. Carolina). (R)
- Hand, Wayland D., 405 Hilgard Ave., UCLA, Los Angeles 24, Calif.
Collector, mining songs from western U. S.; has made study of *schnaderhüpfel*.
- Hansen, Joe, 3053 Goodview Trail, Hollywood 28, Calif.
Student of American folksongs.
- Harrison, Russell M., 772 E. 12th St., Eugene, Oregon
Collector, folksongs from Oregon.
- Hiam, Russell, 1119½ Fourth Ave., Los Angeles 19, Calif.
Student of American folksongs.
- Hinton, Sam, Scripps Institution of Oceanography, La Jolla, Calif.
Collector, American folksongs.
- Hustvedt, S. B., 914 B 18th St., Santa Monica, Calif.
Historian of British, Scandinavian and American ballad scholarship. Melodic index, Child ballads.
- Kremenliev, Boris, Univ. of Calif., Los Angeles, Calif.
Student, Bulgarian and Macedonian folk music.
- Lauridsen, (Mrs.) Cora Burt, Music Dept., Occidental College, Los Angeles 41, Calif.
Transcriber, Mormon and western folk music (Fife collection).
- Lee, Hector, Chico State College, Chico, Calif.
Collector, folksongs from Utah and California.
- McKee, Irving, Sacramento State College, Calif.
Student, folksongs of California miners.
- Nygard, Holger, Univ. of Calif., Berkeley, Calif.
Student, Scandinavian-English ballad relationships.
- Parker, Harbison, Oroville, Calif.
Student, Anglo-American balladry.
- Petran, Laurence, Univ. of Calif., Los Angeles, Calif.
Student, folk music of the world.
- Rael, Juan B., 574 Lasuen St., Stanford University, Calif.
Collector and editor, religious folk hymns and lyrics in Spanish from southern Colorado and New Mexico.

Riedel, Johannes, 4816 Fountain Ave., Los Angeles, Calif.
Has collection of folk songs of Ecuador.

Tamony, Peter, 2876 24th St., San Francisco 10, Calif.
Student, American folksong.

Taylor, Archer, German Dept., Univ. of California, Berkeley 4, Calif.
Student, the traditional ballad; comparative studies.

Vincent, John N., Univ. of Calif., Los Angeles, Calif.
Collector, southern Negro folksongs.

NECROLOGY

(1937 - April 1953)

Adams, E. C. L.
Barry, Phillips
Brown, Frank C.
Cox, John Harrington
Eckstorm, Fannie H.
Embree, John F.
Gerould, Gordon Hall
Henry, Mellinger
Hull, Myra E.
Jackson, George Pullen

Kittredge, George Lyman
Lomax, John A.
McDowell, L. L.
Mills, Randall V.
Piper, Edwin F.
Smith, Reed
Smyth, Mary W.
White, Newman Ivey
Woofter, Carey
Work, Monroe

BOOK REVIEWS

The Frank C. Brown Collection of North Carolina Folklore. General Editors, Newman Ivey White and Paul F. Baum. Volume II: *Folk Ballads from North Carolina*; Volume III: *Folk Songs from North Carolina*, edited by Henry M. Belden and Arthur Palmer Hudson. Durham, N. C.: Duke University Press, 1952. xxiii, 747 pp.; xxx, 710 pp. \$7.50 per volume.

The long-awaited publication of Frank C. Brown's North Carolina folklore collection brings to light an enormous mass of material assembled by Professor Brown and his students and friends over a period of some thirty years. With the catholic instinct of the collector he took in everything that came his way—riddles, proverbs, superstitions, folk tales, ballads and folk songs, games and rhymes—enough, in fact, for five fat volumes. Brown died before the collection could be prepared for the press, and the post of general editor fell successively to Newman Ivey White and Paul F. Baum; individual volumes have had the benefit of specialist editors.

To date, three volumes have appeared, including the two which form the subject of this review. Remaining volumes are to be expected in 1954, and when the project is complete the Old North State will probably be as amply represented in folklore as any comparable area in the United States. In the number of Child ballads recovered, for instance, North Carolina's forty-nine compares with Virginia's fifty-one and Maine's sixty-five. Vance Randolph's four-volume *Ozark Folksongs* includes 883 different songs; the two volumes before us contain 972. North Carolina has indeed furnished us with a rich collection of folk material which invites long and deep absorption. Here one can only suggest the nature and flavor of its contents and ask how well the editors have done their job.

In the division of labor Professor Belden has assumed editorial responsibility for Child ballads and other pieces of British origin, while to Professor Hudson has gone the large group of American and specifically North Carolina ballads. In the volume devoted to folk songs, the editorial division is less easy to describe; the organization is topical and each man has edited approximately half the contents. Wherever possible the headnotes use Belden's *Ballads and Songs Collected by the Missouri Folk-Lore Society* as a point of departure, adding references to collections published since 1940 and in other respects supplementing Belden's original discussion. For pieces not paralleled in the Missouri volume the editors provide a full account of origins, currency, parallels and the like; obviously they have combed the literature thoroughly in order to give each piece as ample a background as possible. Manuscript texts are meticulously edited, though one suspects that occasional bowdlerization has silently taken place.

Of the forty-nine Child ballads recorded in North Carolina, many exist in debased or fragmentary state, but a number of fine full texts have been recovered. Those ballads commonly found in America are represented here by numerous versions: "Barbara Allan" with 31, "The Demon Lover" 14, "Lord Thomas and Fair Annet" 14, "The Maid Freed from the Gallows" 13. The reader is more likely to be interested in rarities, and there are some prizes, most of them collected by Maud Minish Sutton, the largest single contributor to these volumes.¹

Most notable are the versions of "Thomas Rymer" and "The Wee, Wee Man" (both unique in the United States); "Robin Hood and Guy of Gisborne" (a poor text, but hitherto unrecorded in the U. S.); "The Lass of Roch Royal" and "Child Waters" (for which full texts are rare); "The Twa Sisters" (apparently the only American version with the "Edinboro, Edinboro" refrain). The following are also rare in North America, some of them having been found but once before: "The Cruel Brother," "Babylon," "Sir Patrick Spens," "Sweet William's Ghost," "The Knight and the Shepherd's Daughter," and "Robin Hood Rescuing Three Squires." "The Bonny Earl of Murray" is the only actual American version known, other U. S. texts having been sung by Scotch persons; and "Katherine Jaffray" is the only example of Child's A version.

Outside the Child canon the North Carolina collection contains more than a hundred fifty ballads of British provenience. These derive chiefly from broadside tradition — a few from seventeenth-century originals, the majority from eighteenth- and nineteenth-century garlands and stall ballads. Here are the raw materials for a full study of sociological adaptation and domestication, since one can so often trace the processes of diffusion, development and disintegration, from the original broadside to the present. Some texts have undergone little change, and indeed appear to have been transcribed from print; others have been recast to fit local situations (e.g. "Chowan River") or have merged with indigenous American songs (e.g. "On the Banks of the Ohio"). Most of the important tendencies can be studied in the cluster of murder ballads related to "The Gosport Tragedy" and "The Lexington Murder." Pieces of Scotch origin are few in number, fewer than the Irish songs re-

¹T. P. Coffin, *The British Traditional Ballad in North America* (1950), lists as "Brown Coll" all Child ballad texts now printed in *North Carolina Folklore*; his citations of "Minish Ms." refer to Mrs. Sutton's ballads deposited in Houghton Library, Harvard University, and apparently all printed in the present collection. Moreover, Coffin was fortunate in having texts of the rarest North Carolina ballads before him so that his comparative study could take account of their contents.

printed here, though the popularity of the latter may be due in part to music-hall tradition.

Professor Hudson's portion of this volume includes sixty-nine "Native American Ballads" and thirty-eight North Carolina ballads. Of the former, about half are listed in G. M. Laws' *Native American Balladry*, including such chestnuts as "Springfield Mountain," "The Jam at Gerry's Rock," "Jesse James," "Florella," "The Wreck of the Old Ninety-Seven" (with a particularly instructive headnote), "John Henry," and a fine sheaf of Civil War ballads. Most of those not listed by Laws are of too limited currency to have become established in the memory of the folk. By and large they are local pieces, as are the great bulk of North Carolina ballads, which are separately classified because of their association with the state through the events narrated. Only "Poor Naomi (Wise)," "Frankie Silver," "Ellen Smith and Peter De Graff," and "Nellie Cropsey" have achieved widespread notoriety, though the murders they celebrate are no gorier, the confessions no more maudlin, the verse no less commonplace than in hundreds of less popular pieces. This section is enlivened by a few prohibition songs, of which the best is perhaps "Blockader Mamma," an account of a breadwinner who disregards her child's warning —

"Oh, mammy, don't make any liquor tonight,
Sheriff Slack may be watching the still . . ."

— and is shot, "A poor woman in men's overhauls."

The character of Volume III, *Folk Songs*, is miscellaneous indeed, since it embraces the entire range of lyric utterance. The editors have made the best of a difficult problem by organizing the more than 650 songs into thirteen categories. Some songs fall together through common subject-matter (courting, drinking, work, prison and tramp, martial and patriotic, religious); some through form, tone, or function (play party and dance, minstrel and Negro secular, lullaby and nursery rhyme, satire); the miscellaneous section of "Folk Lyrics" gathers songs which, though often about love, would be almost impossible to classify except by a sixth sense. Classification is an important issue on which more than one editor has been frustrated, but here we can see that a discreet combination of the pragmatic and the logical yields happier results than a rigid organization or none at all.

A few general observations on this wealth of material must suffice. Very little of this volume derives from British originals, but it would be difficult to say why. Most of the songs are recent, and virtually none go back beyond 1800. Perhaps the lyric is more fragile than narrative and is more difficult to preserve intact in tradition; if each age has to rewrite its own songs, it is

understandable that those now preserved should show a predominantly native creative impulse at work. Not all is new, of course, but the amount of detritus suggests that both the creative and the sloughing-off processes have been accelerated by modern conditions. What has remained constant is the broadside tradition, recast in terms of each age: day before yesterday it was the single-sheet song; yesterday it was the minstrel, music-hall and college glee-club piece; today it is the ubiquitous hillbilly ditty, less characteristically the tin-pan-alley song or the gospel hymn.

The quality of mirth that is only incidental in balladry becomes a noticeable feature in folk songs. In animal jingles, play-party songs, minstrel pieces and even courtship lyrics, one constantly catches the flash of humor or the thrust of satire. These traits are not unique to North Carolina, of course, but seldom do we have the opportunity to see them in such full display.

Of equal note is the remarkable contribution which the Negro has made to the total stock of North Carolina song. A great many pieces were secured from Negro informants; many others sung by white informants are ultimately of Negro origin or are thought to be. Among Negro secular song is a large group which represent the white man's view of the Negro, centering around the minstrel show's perpetuation of racial myths. The Negro's contribution to the shaping of white spirituals is well known, and a number of the classic texts are to be found here. Yet it is probably true, as Professor Hudson suggests, that despite some differences in taste, "folk song in the South is shared on fairly equal terms between the two races," and that these volumes represent the song of North Carolina's people.

The tendency of Professor Brown and the editors to take an inclusive view of their materials raises a problem of editorial principle. Undoubtedly such a song as "When You and I Were Young, Maggie" has circulated independently of the sheet music; but the two North Carolina texts offer only trifling variants from George W. Johnson's original text, and we may ask whether oral circulation has produced a new product. More broadly, we must ask whether there is any difference between "popular" and "folk." To ignore the distinction would be to admit much of Stephen Foster, scores of hymns and hundreds of tin-pan-alley songs; where, indeed, could the collector stop! One grants that criteria of circulation and independent momentum are more important than origins, and the editors ordinarily are able to show enough divergence from printed sources to justify their decisions. One must say in their behalf that they include some doubtful items reluctantly; they would perhaps have been more severe with their own collected materials.

Impressive as is the editors' knowledge of most ancillary fields, it is not

quite Olympian in the uncatalogued realms of recent popular music. Thus they fail to recognize the H version of "Show Me the Way to Go Home, Babe" as the text of the song popular in the '20s, and they overlook the relationship between text C of "The Prisoner's Song" and the sheet-music version. Very probably "I Got de Hezotation Stockings and the Hezotation Shoes" is an antecedent of the well-known "Hesitation Blues" credited, I believe, to Phil Baxter. Likewise the refrain "Oh, moana, you shall be free" seems to have been the inspiration for a song by "Country" Washburn popularized around 1930 by the orchestra of the North Carolinian Ted Weems. "The Old Sow," for which no analogue could be found, was recorded by Rudy Vallee and his Connecticut Yankees (Bluebird B-7078) in music-hall style, replete with highly ungenteel barnyard noises.

One regrets that conditions of publication dictated the complete divorce of words and music, so that we must wait at least another year for the musical volume in the series. This is a particularly unfortunate loss in an age when we have finally begun to realize the inseparability of text and tune. We judge ballad and song unfairly when we consider them as poems only; it is to be hoped that the appearance of the music will encourage a fresh assessment of the entered collection.

Viewed as a whole, these volumes of North Carolina songs and ballads constitute an important archive whose chief virtue may be its inclusiveness. It remains for others to make discriminations which the present editors did not regard as their primary responsibility. But Professors Belden and Hudson have performed a difficult task with patience and skill; they have solved many vexing problems inherent in such a miscellaneous accumulation; they richly deserve our thanks.

CLAUDE M. SIMPSON, JR.

The Ohio State University

The Ballad of Sir Aldingar. Its Origin and Analogues. By Paul Christoffersen. London and New York: Oxford University Press, 1952. x, 258 pp. \$6.00.

This very interesting book deals with an English and Scandinavian ballad that survives in only eighteen texts: three in English, eleven in Danish, two in Faeroese, and one each in Norwegian and Icelandic. One Danish text dates from the sixteenth, an English and the Icelandic text from the seventeenth, and the Norwegian text from the eighteenth century. Although all the remaining texts have been written down since 1800, the tradition is clearly in

the last stages of decay. It tells a special version of the well-worn theme of a falsely accused queen and her vindication. The complications that beset a discussion of a subject of this sort are obvious. Christophersen faces a very difficult problem in exposition.

He summarizes his discussion of the ballad on pp. 105-111 and his discussion of materials of other sorts on pp. 160-165. The history of the ballad is roughly as follows: In seventh-century Lombard tradition a dwarf defended Queen Gunderberg from a false accusation by defeating a giant. This story became entangled with a tenth-century German story of infidelity that ended with an ordeal. The amalgamated Lombard and German legends became associated with a story of a falsely accused English queen who had married a German emperor. This last tale returned to England, apparently through Flanders, and then passed to Scandinavia (probably first to Norway), spreading to Denmark and the Faeroes. The German story containing the ordeal was carried somewhat earlier directly to Denmark and reached the Faeroes and Iceland. In Denmark and the Faeroes (partially), the two traditions mingled.

Although the ballad has no great literary merit, it is important for various reasons. In *European Balladry*, W. J. Entwistle, who makes a great deal of it as the first English ballad, relies on William of Malmesbury's assertion that the "splendour of the nuptial pageant was very striking and is even in our times frequently sung in ballads about the streets." Donald S. Taylor has recently objected to Entwistle's interpretation of this passage as evidence for the existence of the ballad and points out (*Journal of American Folklore*, LXV [1952], 139-147) that the chronicler does not refer to a ballad about a falsely accused queen. I agree with him, but at the same time I find it hard to believe that a song without narrative content could have long survived in oral tradition. Taylor believes that the ballad passed from Scandinavia to England and thus differs completely from his predecessors. However these contradictions are to be explained, Sir Aldingar is important because it represents a little-known German-English-Scandinavian tradition that is to be set over against a larger body of ballads shared by France, England, and Scandinavia.

I offer a few comments on details to show the range of Christophersen's discussion. Pp. 6-9: John Meier has discussed the dancers of Kölbigk again in *Deutsche Volkslieder*, III (Berlin, 1939), 57-60 and Dag Strömbäck continues the discussion in *Arv.* P. 60: Although both Attila and Theodoric are mentioned in the *Nibelungenlied*, I should not have referred to the epic as an "Attila-Theodoric legend." Ruedeger is ordinarily believed to be a late addition to the epic. This discussion should be phrased more cautiously. P. 78:

I suppose that the word that Christophersen cannot guess is *merkin*, but it probably does not throw any light on the etymology of Mimecan and related words. Pp. 115, 128, n. 1: Christophersen makes much of the presence of two accusers in tracing the filiation of tales, but the value of the detail is easily overrated. Pp. 126, 163: Christophersen knows that Wolfdietrich and Theodoric are entirely different individuals and do not belong to the same tradition. He is following his predecessors here, who are not entirely clear in their remarks. Pp. 127 ff.: Christophersen does not comment specifically on Entwistle's assertion that the Ramon deBerenguer songs are derived from Sir Aldingar or its immediate antecedent. He rejects the suggestion in a general discussion of themes grouped together as the "Earl of Toulouse Type." This brings me to my most serious criticism of his method. The first part of the book (pp. 1-111) deals with the ballads and the second part (pp. 112-165) with romances, tales, historical traditions, and songs about a falsely accused wife and her vindication. This change in point of view makes his stimulating book difficult to read. I wish that he had arranged his materials and discussion according to the summaries of his results.

University of California, Berkeley.

ARCHER TAYLOR

Another Sheaf of White Spirituals. By George Pullen Jackson. Gainesville: University of Florida Press, 1952. xviii, 233 pp. \$6.50.

This most recent work of George Pullen Jackson reveals the same devotion to the cause of white American folk music and the same contagious affection for his material shown in his earlier history-making volumes dealing with the same subject. Few scholars in any field of learning in America enjoy such unchallenged authority as does this erudite student of folk music. Any book on the subject written by George Pullen Jackson is bound to be important. *Another Sheaf of White Spirituals* is, pointing again as it does to an apparently limitless supply of spirituals to be uncovered in this country.

It is in "The New Light," the religious upheaval which gripped the colonies in the mid-eighteenth century, that Dr. Jackson finds the impetus for the creation of spiritual songs. Because of the natural and bitter antagonism to the spread of the singing of spirituals which urban life presented, he describes a geographical factor which operated in the propagation and preservation of the usage and tradition. He has supplied a map of the eastern part of the country with dates appended showing the spread and the recession in the use of this music.

Of the 363 songs found in this sheaf, thirty-six of them were gathered from

individual singers by means of phonographic recordings. The remainder were found in various and sundry volumes of shape-note and spiritual hymns. The collector places much importance on the recorded singing of songs by the individuals, as this gives to the student a valuable version of *how* the songs were sung. Prior to the recorder, we collected only *what* was sung.

With reference to sources, the collector lists them as "southern" and "northern." Inasmuch as he does not attach much musicological importance to these songs because of their sectional source and only divides them so because of usage, no quarrel can be found with such a division. The songs are grouped according to textual types. There are nine such groups.

Offering a rebuttal to Dr. Jackson's claim that the derivation of the Negro spiritual could be found in the white spiritual, which gained so much attention in the thirties, this reviewer in *American Negro Songs* suggested that before the claim could be accepted some disposition of the Afro-American song form, the "call and response" chant, must be found. It is striking that this form—the prevailing form in the Negro spiritual—was encountered in not one of the songs in this sheaf.

In addition to 33 charming songs generally inaccessible to all but the roving scholar, the author has added a complete index of first lines of all of the songs compiled by him in his books, as well as comprehensive bibliography of related materials creating in this book a library item of immense value. He has to the surprise of a widespread group of friends revealed a talent never suspected—that of a book illustrator deluxe.

I have just read with deep sadness of the passing of Dr. George Pullen Jackson.

JOHN W. WORK

Fisk University

SUGGESTIONS AND RECOMMENDATIONS OF THE COMMITTEE

The Committee wishes to offer the following suggestions and recommendations, some of which represent a continued endorsement of those set forth in the Report of the Committee on Folksong published by the Popular Literature Section of the Modern Language Association of America in June, 1937.

1. The finding, recording, and publishing of all types of ballads and folksongs discoverable in America and the encouragement and prosecution of this work with the aim of publishing eventually a complete and authoritative American collection of (1) Old-World ballads and songs, and (2) native American ballads and songs.
2. The consideration of establishing a National Academy of American Folksong, in which the resources and efforts of scholars and critics would be combined with the resources and efforts of musicians.
3. The establishment of a closer relationship with the International Folk Music Council.
4. The encouraging and aiding the publication of the many good collections of ballads and folksongs now in the possession of various collectors and organizations.
5. The encouragement by all possible means of the objective and permanent recording of songs.
6. The encouragement of the increasing stress that is being placed on music in recording and discussing ballads and folksongs.
7. The endorsement of the filing of originals or copies of records, unpublished texts, and manuscripts in the Folklore Archive of the Library of Congress under whatever suitable safeguards and restrictions the individual collector may desire.
8. The urging of scholars to utilize the vast store of collected ballad and folksong variants now in the Folklore archives or in published collections in making studies of individual ballads and songs.
9. The urging of musicologists interested in folksongs to make particular studies of individual folk tunes and tune-families.
10. The continuation of the policy of publishing the names, addresses, and items of the many folksong collectors and enthusiasts in this country.



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